THE One for AMIGA GAMES
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THE One for AMIGA GAMES

The Games Guide for The Games Computer



THE SECRET'S OUT
Piracy Pranks on Lucasfilm's Monkey Island(TM)





HERO QUEST
Gremlin Sweeps the Board...

ROD-LAND
While Storm Brews Up a Cutie

Just When You Thought it Was Safe To Go Back To The Bottom of Your Garden...

ELF

Ocean's Platform Romp Raises its Tiny Head

IF Your Disk is Missing - Consult Your Newsagent



LEARN TO DRIVE!

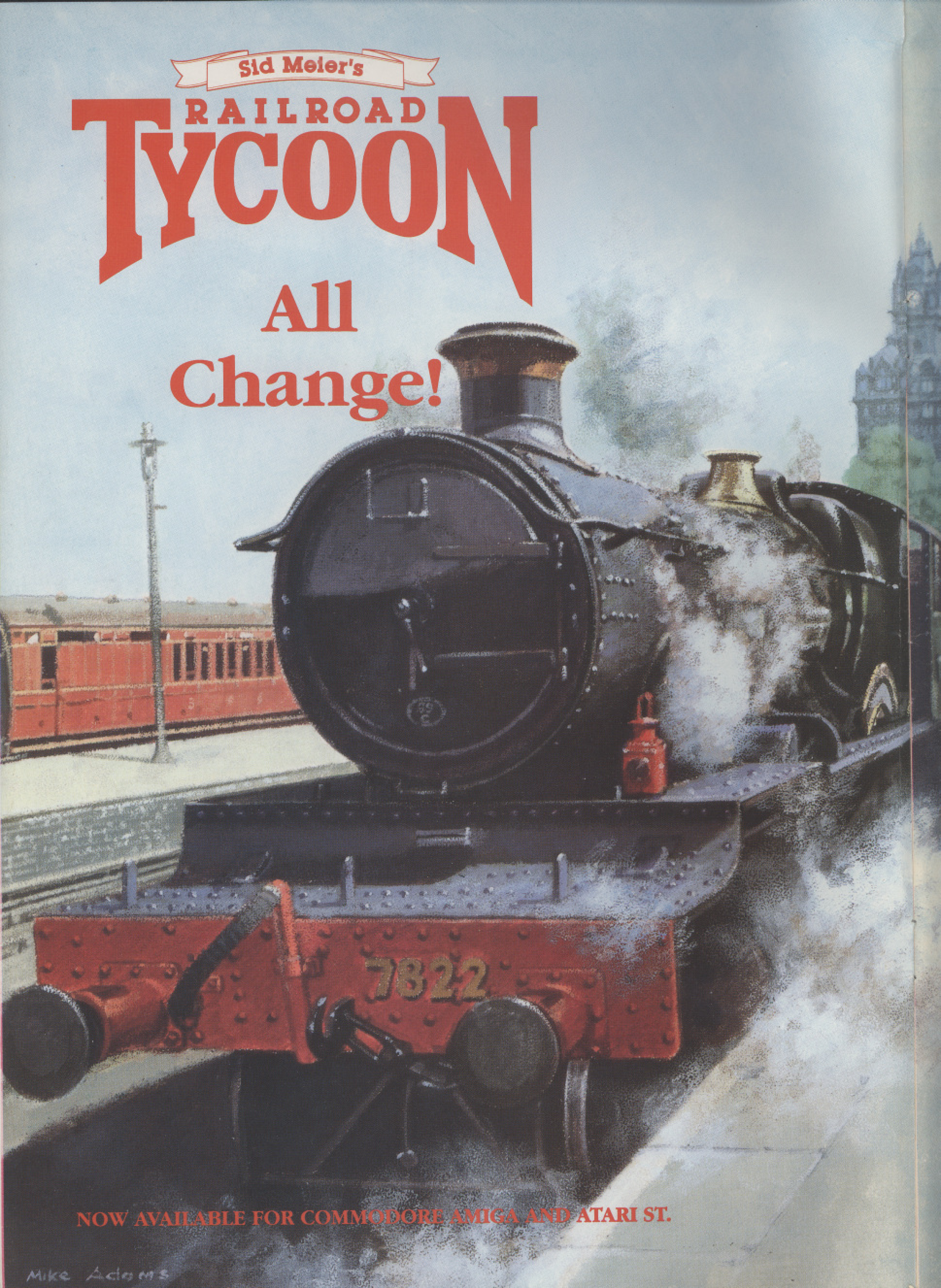
500cc of Raw Power from Gremlin
A Complete 'Trainer' Level for Team Suzuki

Plus!

The Brain-Busting Challenge of Rainbow Arts' Logical

And... By Popular Demand
For the First Time Ever!
Watch the Kick Off 2 Goal-den Goal in the Comfort of Your Own Home!





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8 BIT GAME OF
THE YEAR
REFRESHMENT
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DISTRICT GOODS &
MANAGERS OF
PLATFORM
No 4
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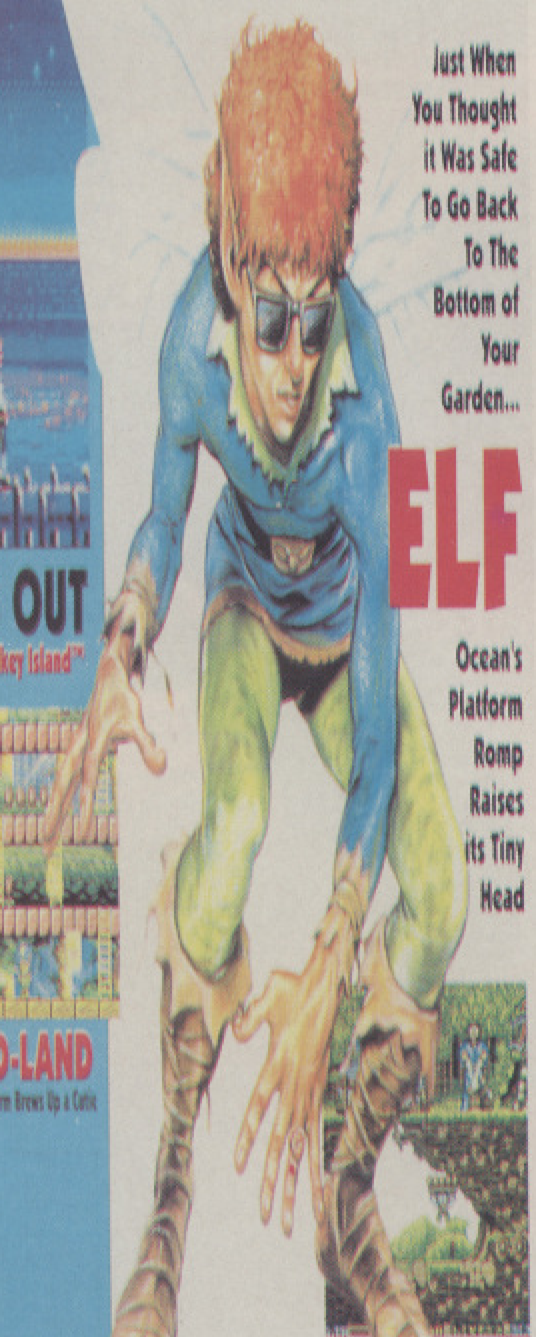


THE SECRET'S OUT
Piracy Pranks on Lucasfilm's Monkey Island™



HERO QUEST
Gremlin Sweeps the Board...

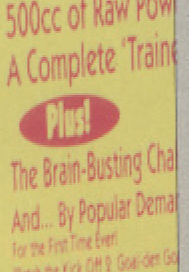
ROD-LAND
White Storm Brews Up a Cutie



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ELF
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LEARN
500cc of Raw Pow...
A Complete 'Train...



Plus!
The Brain-Busting Cha...
And... By Popular Dema...

IF Your Disk is Missing - Consult Your Newsagent

CON...

THE ONE AND ONLY...

Here we are again, with our second new-look issue of *The One* (was it only a couple of months ago that we decided to bring you an Amiga-only magazine? It seems like years!). We've had a great deal of positive feedback since we first made the announcement that we were going to give up our multi-format ways and concentrate on bringing you the ultimate games guide for your computer - but we still want more! Let us know what it is you like about the magazine (so that we can give you even more of it) and what doesn't tickle you so much (so that we can wipe it out!). Tell us about absolutely everything - the disk, the cover, the Work In Progress Features, the Reviews, the Tips - even this Contents page! Remember, we're putting this magazine together for you, so let's keep it just the way you like it. But hey! What are you reading this bit for? Get on with it...

Ciarán Brennan

JUNE 1991

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TENTS

here..." we said. But he had too, and here they are in conversation with old Nessie himself...





STRATEGIC WITHDRAWAL

Apologies to strategy fans everywhere for the non-appearance of the final part of Matthew Stibbe's series, this was due to circumstances beyond our control. Normal service will be resumed next issue.

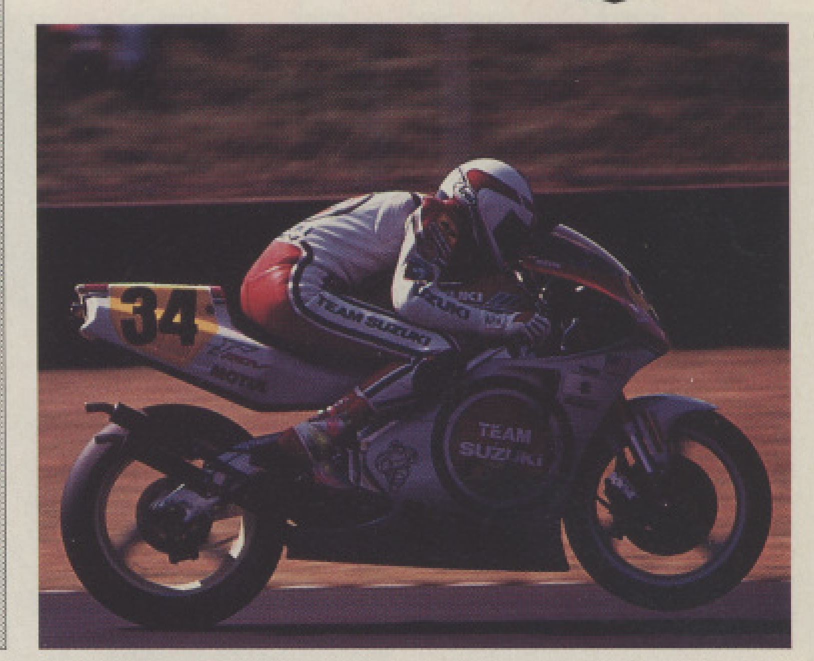
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THE ONE MAGAZINE

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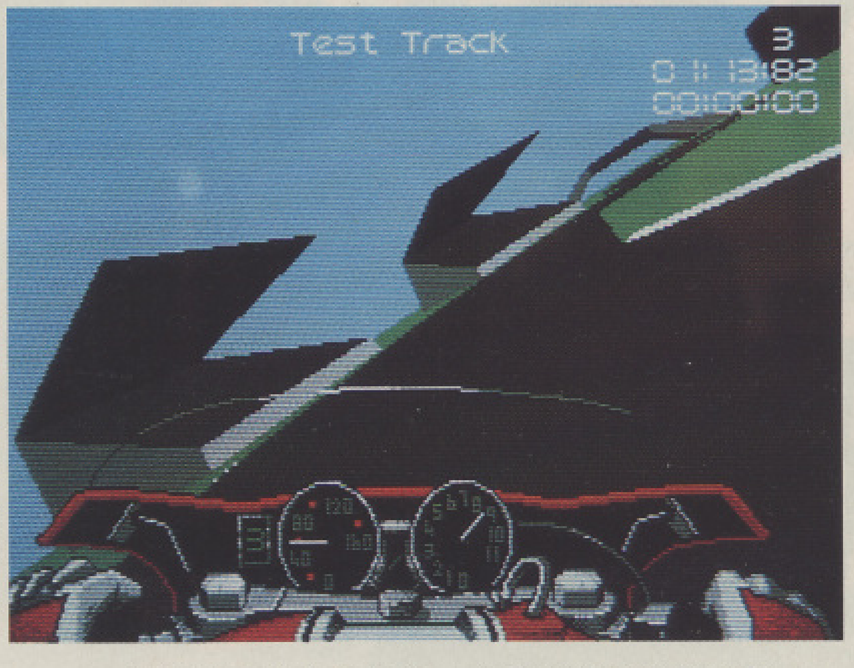
THE COVER DISK

With A Special Guest Appearance By
Anco's *Kick Off 2*



TEAM SUZUKI - THE TRAINER

"AND AS THE RIDERS approach the first corner it's America's Kevin Schwantz leading from Mackenzie, Radigues, Sheene, Irons... and trailing way back in last place is British hopeful Cedric Blenkinsop, the schoolboy from East Cheam, part of the Team Suzuki line-up."



Poor old Cedric, if only he'd spent more time practising on his computer before signing the multi-million pound deal with Suzuki, then maybe he'd have got to grips with Gremlin's classic 500cc simulator instead of getting to grips with that advertising board on the side of the track.

But you don't have to fall into the same trap as Cedric. Thanks to those awfully nice chaps at Gremlin, *The One* is proud to present a complete trainer level for *Team Suzuki*, just the thing to help you learn how to take those bends and handle your gears.

This 'Trainer' level is a beginner's guide to the full program, with the speed slightly reduced and the handling made a touch easier, to allow you to familiarise yourself with the basic mechanics of riding one of the most powerful bikes in the world.

For the purposes of this trainer, there's no way to damage the bike - all you have to do is concentrate on learning the course and mastering the controls. To begin with, you're given three minutes to complete a lap. Once this is carried out successfully, the time allowed is reduced - this process continues until the Trainer deems you fit to tackle the full program.

INSTRUCTIONS

In default mode, the bike is mouse driven (although there are two distinct mouse control methods and an option to switch to joystick if you prefer) using exactly the same system as is employed in the full game... that is:

Right Mouse Button - Accelerate
Left Mouse Button - Brake
Turn Mouse Left- Turn left
Turn Mouse Right - Turn right

But that's just to get the bike moving. There are also a few keyboard commands included to help you get a little more out of the game:

Space - Backwards glance
F2 - Rear view
F1 - Return to forward view
F3 - Remote view from behind (close)
F4 - Remote view from behind (distant)
F5 - External camera (adjust position using the cursor keys)
Backspace - Pause
R - Action replay
C - Removes 'bike' display (forward view only)
< > - Adjusts the brightness
Help - Toggles control methods

By the time you can complete the course in less than 50 seconds you've mastered this brilliant Trainer. You should now be confident enough in the saddle to tackle the extra courses, the realistic handling, the damage factor and - most of all - the opposition which are all waiting in Gremlin's Team Suzuki.

LOADING

Switch off your computer, insert the disk and switch on again - within seconds you will be greeted by a menu screen. Press '2' and the Team Suzuki trainer will now load automatically.

LOADING PROBLEMS AND FAULTY DISKS

IF YOU SHOULD EXPERIENCE any loading problems with either the *Team Suzuki* trainer, the *Logical* demo or the *Kick Off 2* Goal-den Goals, then remove all unnecessary peripherals (printers, disk drives and so on) and try again.

Should your disk still refuse to work, then pop it into a jiffy bag or padded envelope and send it, along with your full name and address, to: The One Disk Replacements, Diskform, Yeadon Airport Industrial Estate, Yeadon, Leeds LS19 7XS. Please allow approximately 28 days (and 28 nights) for your replacement to arrive.

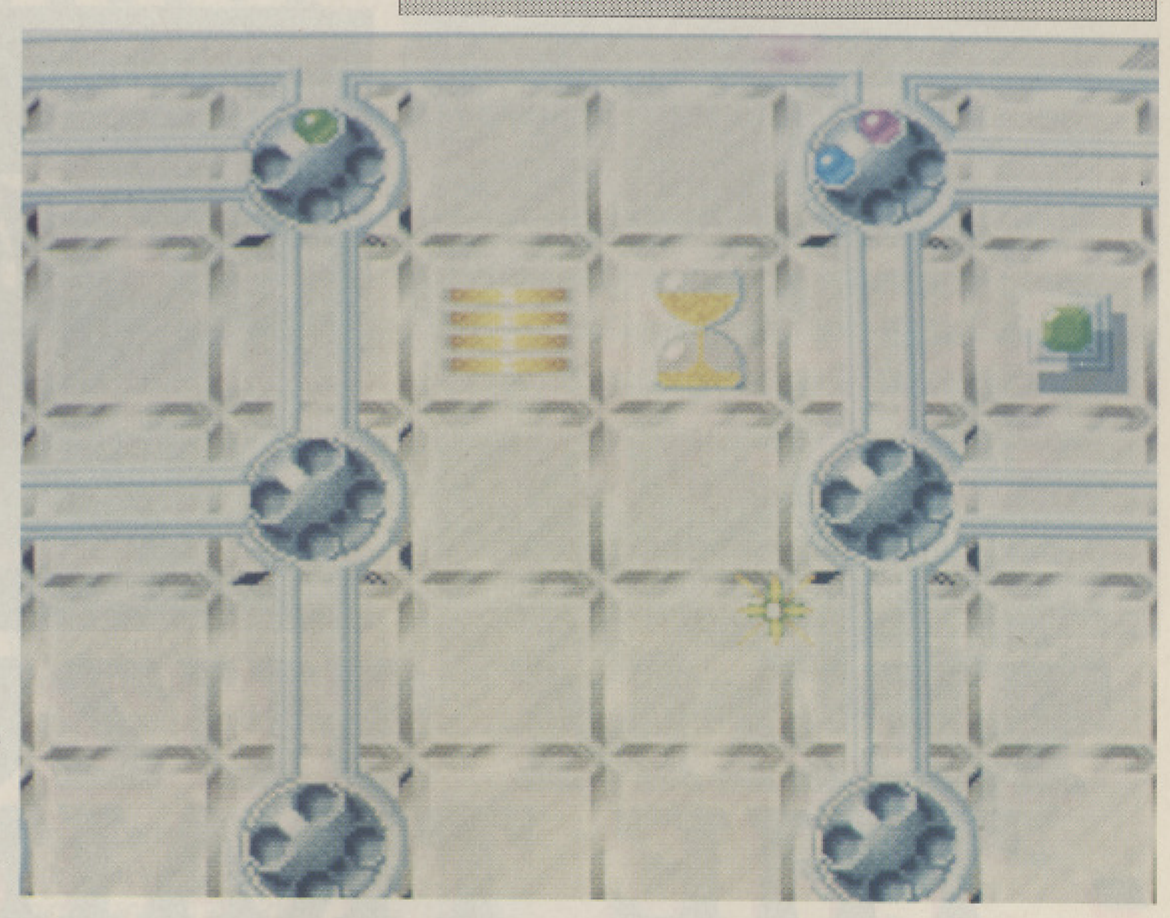
THE DISK - PART TWO

AND YOU THOUGHT that marbles were just for little boys to play with on their Summer holidays. Not so! Put them in the hands of a German programming team and you'll get a highly-playable puzzle game out of them.

There are five levels of this puzzling action to be experienced in our demo of Rainbow Arts' *Logical,* while the complete game contains a full 99 levels of ball-sliding and wheel-turning fun (see the review on page 63).

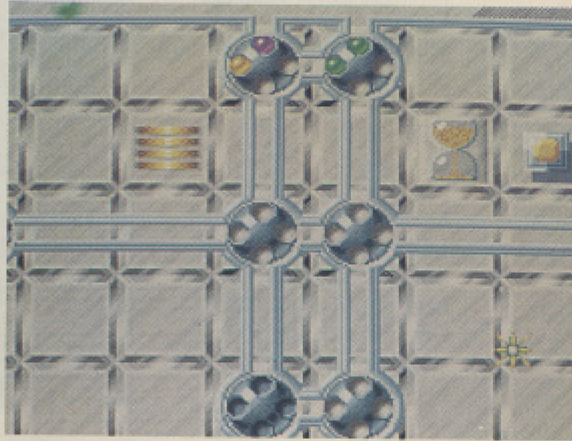
Logical, as its name implies, is a game of puzzle solving. The idea is simple enough: each level contains a number of circular wheels joined by pipes - the idea is to fill each of these wheels with four like-coloured marbles by manipulating the screen. Once a wheel is full, the marbles explode and it turns black - turn all of the wheels black and you complete the level.

The thing is, there are all sorts of obstacles along the way. For example, traffic lights indicate which colour the balls have to be for the wheel to accept them, coloured gates only accept the colour indicated, colour changers change the marble's colour to the one indicated, one-way gates only allow (surprise, surprise) one-way travel - and so on...



LOGICAL

And just to make things that little bit harder, Logical hasn't only got one time limit - it's got two! The hour glass indicates how long you have left to complete the level, while the shaded bar running horizontally across the top of the screen shows how much time you have left to use the ball that's currently running back and forth along it, waiting for you to bring it into play. Should either of these timers run out, you lose a life and start all over again.



CONTROLS

The control method could hardly be simpler: pressing the right mouse button while the cursor is over a wheel rotates it by 90° clockwise; pressing the left mouse button while the cursor is over a marble shoots it along its adjacent pathway. And that's it! The rest is up to you.

LOADING

Switch off your computer, insert the disk and switch on again - within seconds you will be greeted by a menu screen. Press 1 and the five-level Logical demo will now load automatically.

Before the game proper starts, you're greeted by an options screen (complete with a text-line error) which allows you to switch off the music and/or the sound effects and also allows you to enter each level's password, so that you don't have to go back through screens that you've already completed (unless you really want to, of course!).

THE KICK OFF 2 GOAL-DEN GOAL

YOU'VE SEEN THE PICS, you've read the words, you've played the game and you've invented new and colourful names for the referee. Now, thanks to the wonders of modern disk compilation technology, you can watch the Goal-den Goal where you like, when you like and how you like - as long as you've got your computer with you... oh, and a copy of *Kick Off 2.*

This month's winner comes from John Wilson of Barnsley in Yorkshire. His first two efforts (JW1 and JW2) aren't bad at all, but his third (JW3) is really something special - in fact, we reckon that it's one of the greatest individual goals yet seen in this long-running contest.

To view the goal, load Kick Off 2 and work through the 'View Action Replay' facility as if you were viewing one of your own goals (if you've never done this before, consult your manual for further instructions). When the 'Insert Data Disk' prompt appears, simply insert your cover disk.

Those of you who haven't yet got a copy of the World's Greatest Footie Game (and why not?) can still see the goal as usual on page 18 of the magazine.

* Note. Due to some minor programming changes between the different versions of Kick Off 2, the goals on this disk can only be viewed through a standard 'half-meg' version of the program.

58 LUTTBRIDGE (11)

THE One for AMIGA GAMES

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INSIDE! Big News About Your Favourite Amiga Magazine!

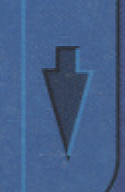


LUCASFILM'S LINE-UP
The Summer Collection

SPACE CRUSADE AND PARASOL STARS!
Plus Golfing Greats And Trickshot Trials!



NO DISK? SEE YOUR NEWSAGENT

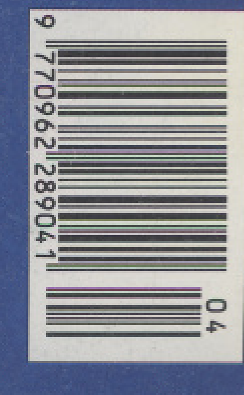


TITUS THE FOX
Frantic French Fun!



A.T.A.C.
MicroProse Gets Tough

INSIDE THIS ISSUE:
- **FIRE AND ICE** – Graftgold's Red Hot Platform Romp
- **TEAM YANKEE** – A Guide To World War III
- **VIRTUAL REALITY** – The Making Of A New World
- **SENSIBLE SOCCER** – Football's Never Been Such Fun



LETTER OF THE MONTH

THE CRUNCH BUNCH

Dear The One,
As I was loading my *Brat* demo disk a message appeared saying 'Please wait whilst decrunching'. Now, I know that large amounts of information can be crunched to take up less room on disks - which is a great asset to you and other magazines which produce cover disks, so why don't software publishers follow your example? Surely this would mean that they could then produce less disks and could save both themselves and their customers money.

Crunching would really come into its own with games which are stored on several disks - games like *The Untouchables* , *Shadow Warriors* and *Elvira: Mistress of the Dark*. It would be a particular advantage with the latter: although the game itself is top-notch, the gameplay suffers badly as you have to swap the disks every few minutes. I once had to change the disk three times, just to make three moves!

Please could you put my views to a software house and print what they have to say?
Luke Dunn,
West Yorkshire

● *Well software publishers? The ball's in your court!*

WHATEVER HAPPENED TO...

Dear The One,
I used to own a Commodore 64 (OK, so nobody's perfect!) and one of my favourite games was *Armalyte* (by Thalamus) - in my opinion the best shoot 'em up ever on 8-bit. The Martin Walker sonics and sprites were unbelievable and the gameplay was hugely addictive. I believe it's a must for any gamer's collection - so can you tell me why nobody has released a 16-bit version?
Armalyte isn't the only 8-bit game which deserves to be released on 16-bit - *The Citadel* (also by Martin Walker) and *The Lord of the Rings* are just two more examples. I hope you can shed some light on this subject, as I know there are many more 'converts' out there asking themselves the same question.
Anthony Seddon,
Lancashire.

● *Yes and what about Revs, or Thrust - or even the immortal Head Over Heels (which was recently spotted being put through its 16-bit paces up in Ocean's Manchester HQ, so maybe there's hope for that one yet)? There are a great many 8-bit 'classics' which have never made it to the next generation - just about everyone has their own favourite... what's yours?*

DESIGNER BLUES

Dear The One,
A few months ago, you printed a letter from someone who wanted to know what to do with his idea for a game, but your answer wasn't that helpful!

I started thinking up games to give myself something to do on the way home from work - then I started taking my ideas further, until finally I ended up doing a full-blown instruction book including all the layout and workings of the possibly finished product. Once I had written it all up, I put it in a drawer, where it remains to this very day!

I'm probably a bit better off than the other reader, as I do the graphics for a demo group, but this group is only interested in getting vectors to fly around the screen. I decided to write to a software publisher who published the sort of game that I designed - it might not come as too much of a surprise to you that I got absolutely nowhere.

I can understand that software companies are busy places and maybe they can't waste their time going through loads of ideas and on-screen demos, but like your other reader, I think that new, 'fresh' ideas may be sitting out there with no chance of being used.

One solution might be for software houses to form small groups whose specific task would be to look at people's ideas with a view to developing any good ones. While I'm on the subject, if I send my idea to a software house, how can I easily protect my ideas - is it true that you cannot copyright a computer game? Anyway thanks for listening...
Name and address withheld

● *You're welcome. Now down to business. It's not true that you can't copyright a computer game - although the process is a relatively lengthy and costly one, so you would really want to be sure of your game before getting into it. The reason that your game was overlooked by the software company that you sent it to was because it was simply a written draft (at least that's what your letter implies). Your game idea would have a far better chance of acceptance if some of your ideas had been put into practice, or even if it included some rough graphics. If proof were needed that software companies do accept games from newcomers, turn to the review of Elf on page 60. Not too long ago, this brilliant arcade adventure was taken to Ocean by two complete newcomers, Paul Oglesby and Damian Slee, and now here it is only moments from the shelves. Remember, if at first you don't succeed...*

WINNER TAKES ALL?

Dear The One,
I totally agree with Derek Richardson (April letters) about end-of-game sequences, which in most cases are obviously an afterthought on the part of the programmer.

The games manufacturers say that they can't waste valuable memory and programming time for the sake of a few elite gamers - and I can see their point of view - but people who are now paying more than £25 for a game are not satisfied with a disappointing 'well done' message after hours of practice and perseverance.

So what can be done? All we players want is an incentive to complete the game. So far, this has always been the end-of-game sequence which is almost always an anti-climax. It's about time that manufacturers thought up a new 'incentive' for gamers. This could be in the form of 'freebies' from the software house whose game you have completed, and it needn't be all that special - something like posters or demo disks would do.

Proof-of-purchase cards could be included with games so that you could show you've actually paid for it - and to prove you have completed a game the programmer could incorporate a saveable high-score table into the program (of course, provisions must be made for the 'continue' options in games where your score is reset).

Software houses may argue that the idea would be too costly, but as they stated themselves, few people persevere to complete a game, so their profits would hardly be denied. Having 'freebies' could actually stimulate interest in a game and therefore push its sales up.
Darryl Byrne,
Manchester

● *And speaking of end sequences...*

MORE TURRICAN?

Dear The One,
I have recently completed Rainbow Arts' new release, *Turrican 2 - The Final Fight*. After two hours of battle with the final guardian, I was presented with an artistic picture of the explosion of the satellite that had previously imprisoned the planet of Lonorin. Then I was

told to look out for *Super Turrican*. Could you tell me if this is a myth, or is it seriously being discussed amongst the programmers?
Richard Jenkins,
Birmingham

● *Well Richard, the boys at Rainbow Arts won't say - but as it's on the end screen...*

DÉJÀ VU

Dear The One,
I would just like to say what a good game *Shadow Warriors* is. But at the end of levels one, two, and four, the men are easy to beat - and the end of level four has the same sprites as level two! Is this because the programmers couldn't think of any more sprites, or is there a better explanation?
James Rice,
Braintree

FIGHTING TALK

Dear The One,
I have recently played an arcade game in which you control one of three players, Haggar, Guy or Codey. It is a one or two player game in the *Street Fighter* vain. Do you know if it's available yet?
Alex Warren,
Wilts

● *The game that you remember so fondly is CapCom's Final Fight, which is currently under development at US Gold, the company that publishes all of CapCom's games. Watch out for a review over the next couple of issues.*

LIVID OVER LYNX

Dear The One,
I am putting pen to paper over an incident which has annoyed and upset me greatly. I bought an Atari Lynx colour handheld system earlier this year - and although it was expensive, I believed it was worth it.

You can probably imagine my dismay when I discovered last month that my 'good buy' had not only been completely redesigned, but also halved in price. I now find myself holding a piece of electronic wizardry that is just a few months old, yet worth only a fraction of what

SPEAKERS' CORNER

THROUGHOUT *THE ONE'S* long and glorious lifetime, we've never been short of one thing - lively debate on the letters page. Whether it was the old 'my computer's better than yours' silliness from the old multi-format days to whether or not the magazine should branch out to cover consoles. Anyhow, we've now decided to create a brand new section for letters of this type, so whether you want to spout about one of the topics mentioned above, or anything else for the matter, then Speakers' Corner is the place for you. So, without further ado...

ENTER THE GREAT DISK DEBATE?

Three and a half inch square plastic casings and a heart of pure silicon - love 'em or loath 'em cover-mount disks look as though they're here to stay. As ever, the great reading public has mixed views on the matter: take, for example, the words of wisdom from Lee Sanders of Bury St. Edmunds...

"Your magazine is one of the best around, but why do you insist on having that worthless piece of plastic on the cover?"

OK, so we should get rid of them... but hold on a minute, let's hear from London's Mitchell Pollington first...

"I am writing in response to the letter from Khizar Durrani, who seemed to think that your cover price was unreasonable as you effectively charge £1 for a disk. Well, that is the same price as a P.D. disk and your disks are often as good, if not better."

Confused? We are! Well, not really, as one thing that never changes is that if you get a letter expressing a strong opinion one day, it's almost bound to be followed by another one saying the opposite. Still, if anyone else has any views on the matter, you know where we are.

AND NOW... AN OLD FAVOURITE

Dear old piracy. Where would our letters page be without it? The subject of illegally copied software is obviously something that still occupies your minds as the flow of mail on the subject is, if anything, becoming stronger. One reader, who wished to remain anonymous put pen to paper thus...

"Six weeks ago I sent F.A.S.T. a letter containing the names and addresses of a group which I know to be costing the software industry thousands of pounds each month. I have phoned F.A.S.T. several times since, but the pirates are still operating today. It's no use passing on information to F.A.S.T if they're not prepared to act on it. Could you tell me how many raids, arrests or convictions they make a year?

Many of our readers believe that piracy is in fact caused by the high price of software, a point raised once again, by Mitchell Pollington of London...

"If the price of software was reduced to around £15, many more people would buy the software and programmers would make just as much money - probably more."

Let's clear this point up for once an for all: piracy is nothing to do with the price of software, it's all about people taking something that doesn't belong to them - in other words, theft. And speaking of thieves...

"I am a fully-fledged pirate, I pirate games on a regular basis and most of the time I get them a week after or before the games are released into the shops. It is sad that I am forced into this, but I have to. I earn £6 a week on my paper round and simply can't afford to buy the games I want. I agree that piracy is bad and I don't get as much enjoyment out of a game when it's copied as I would have done if I'd been straight about it and bought it. I think I speak for all pirates when I say, 'until the price of games comes down, we will just keep on hacking'."

This sad little piece was put together by a coward who chose to call himself 'The Shade' - appropriate enough really, as theft is one shady business. One small point I'd like to clear up though is who exactly is 'forcing' this git to steal his software? That argument just doesn't wash: if a person not being able to afford something was a valid excuse for stealing it, then they may as well take the locks off the doors of Porsches and leave the keys in the ignition. No matter what your views are on the cost of software (which is a debate in itself), you have no right to take something that legally belongs to someone else. Make no mistake, piracy - no, let's call it what it is - software theft is carried out by a few greedy individuals who think that they're beating the system. They are, but they're beating it to death.

Got something to say? Then get it off your chest by writing to: **The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU** (faxed correspondence is also welcome, on 071 490 1094). You could even win a T-shirt if your letter is chosen as the Letter Of The Month. All letters should be written (or, preferably, typed) on one side of the paper only and confined to a single sheet. We reserve the right to edit any letter to fit.



I paid for it.

I fail to understand why Atari didn't take the extra few months to get the design right instead of releasing two versions. This just goes to show that many companies' main priority is making a quick buck and has nothing to do with customer care. I would like to warn readers not to leap in to buy a new piece of technology as soon as it's released. It often pays to wait a while to see how it develops before taking the plunge. Though this may seem like a cynical way to approach new products, it may be the only way to protect ourselves until these companies change their policies.

Keith Gratton,
Leicester

● *Ouch! Bitter words Keith. We can take it then, that Atari won't be receiving its usual card from the Gratton household this Christmas? By the way, you'll be kicking yourself even harder when you turn to page 42 and see what's on offer in this month's competition!*

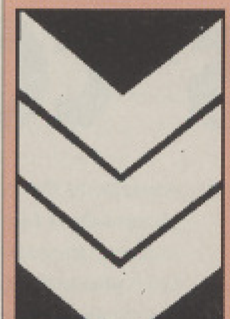
HOOKED ON COMPUTING

Dear The One,

I am a keen angler, and nothing (except, perhaps, playing on my computer) beats a peaceful day on the river. Do you know if there are any fishing games or simulators in existence? Fishing is a popular hobby with young and old, but doesn't seem to get any coverage at all. So it would be nice to see games manufacturers doing all us fishermen a favour and giving us the chance to fish whenever we like in the comfort of our own homes.

Simon Playle,
South Humberside

● *The almost god-like Jack Charlton did once lend his name to an 8-bit fishing 'simulator' ("You've got to put the fish under pressure!"), but this gem has so far been conspicuous by its 16-bit absence. Anyone out there know of a game to bait Simon's hook?*



SERGEANT SOFTWARE

Are you in desperate need of software? Then why not try the commander who cares? Send your begging letters to: Sgt. Software, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

Dear Sarge,
I am having great parental problems. My mother has banned me from spending a penny for six whole months. All of my games are completed and re-completed. My dreams of owning such games as *Sim Earth*, *Botics* and *Supremacy* are shattered. All my hard earned money is put into an untouchable bank account for later life. You are the only one who can help.

**Neil Dear,
West Worthing,
West Sussex**

● *Been banned from 'spending a penny' for six months - blimey! You've got far bigger problems than a mere shortage of software. Sorry Neil, in your predicament any donation would be wasted.*

Dear Sarge,
I'm a wreck. I go to a highly respected school which I should be proud of, but I'm not. I am in the first year and am extremely unpopular. Our year is divided into two groups: the cool dudes who smoke and drink and do not even know what it is like to be bullied, and the people who are bullied constantly, don't smoke, don't drink and spend most of their time trying to avoid the cool dudes.

This group is a minority to say the least - three people have already left the school as a result of bullying and it's only our third term. Whenever I go anywhere near some people I get it. I don't know what to do. I just want to be left alone.

How can I stop the bullying? Please don't tell me to ignore it because I can't. I can ignore verbal teasing aimed at me, but not against my family and I can't ignore any form of physical teasing or bullying against anyone - that's why I became unpopular in the first place. One of my friends was being bullied - I refused to let it lie [he *would've* let it lie - Vic Reeves] and ended up getting bullied myself.

My only joys in life at the moment are holidays, going home to my parents and playing on my computer (for which I can't afford any decent games). Please help me.

**Desperate,
Farnham,
Surrey**

● *You have got problems: going to boarding school, suffering bullies - and having a silly name like Desperate! It's the least I could do to send you £100 worth of software (which you can always use as a bribe to stop the beatings!).*

Dear Sarge,
In my neighbourhood there were a lot of pirates, they sold games and nobody could touch them. I tried to stop them, to talk with them, but they wouldn't listen, so I decided to destroy them.

I bought guns and rifles and I attacked. I fought the pirates for a whole month and destroyed many of them, but I was wounded in battle. I went to hospital where I had five operations. But pirates came to the hospital, took me prisoner and tortured me. The greatest pain for me was the moment when the pirates burned all my games.

I got angry, broke my chains and ran away. Now I am under police protection, I have an Amiga but I have no games, and I can't buy any new ones because the pirates are threatening every legal seller that if anybody sells me games, they will kill them. Sergeant Software, you are my only hope.

**Tepic Dragan,
Novi Sad,
Yugoslavia**

● *Whew! Piracy is obviously a far more serious problem in Yugoslavia than it is over here. Sorry, Tepic, but if the piracy problem's that bad then I couldn't possibly send any software to your country.*

Dear Sarge,
My brother and I share a computer. He has a paper round and so can afford to buy a computer game every few weeks. This would be no big problem if he would let me play them, but he won't. I would get a paper round too if I could, but I am not old enough. I don't get any pocket money so I hardly ever get a new game (except when I do a few jobs around the house, and that only earns a few quid). Please send me some software or I will die of boredom.

**Andrew Marks,
Cheslyn Hay,
Walsall**

● *It seems a shame that all of that software is going to waste in your house, why not use some initiative to get your hands on it. Have you thought about blackmailing your brother? Maybe he has some disgusting habits that he wants to keep quiet, or he fancies some girl at the Comprehensive that he doesn't want anyone to know about.*

Dear Sarge,
My Dad bought me a computer last year for Christmas. To my great surprise, he bought £200 worth of educational software as well. Once I saved up all my money to £20, and gave it to my mum to buy a beat 'em up - she came back with a chess simulator. I am not allowed to buy any fun games such as *Stealth Fighter* or *Gods*, as this was a waste of money. I am gradually turning into an egghead and I am a really boring kid. Please could you send me some nasty, horrible time-wasting games.

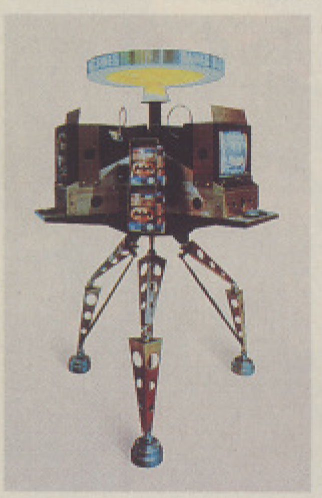
**Alan Boyle,
Kilwinning,
Ayrshire**

● *You got it!*

NEWS

IT'S ALL IN THE BOOK

HELP IS ON ITS WAY for those who need it with the Infocom classics recently re-released by Virgin Mastertronic. Virgin is putting together two volumes of hints, tips, maps and object tables covering all 10 Infocom games in its budget series, including *Hitchhiker's Guide*, *Enchanter*, the *Zork* trilogy and the immortally-named *Leather Goddesses of Phobos*. The books will cost £9.99 each and are due to be published in August.



ALL WIRED UP

THIS STRANGE-LOOKING LUMP OF MECCANO is the Virgin Gamestores' Android. Manufactured by Nordank Murrell, the Android is being used in Virgin Gamestores in Kingston and Oxford to attract customers to the computer displays.



GASP, THRILL AND SWOON as the Red Arrows flash overhead at the International Air Tattoo '91 - but remember, if you're not in, you can't win!

COME FLY WITH US...

...AND MICROPROSE, as the 'King Of The Sim' has a flight-tastic prize up for grabs for no less than *five* lucky readers of *The One*.

That's right, for no apparent reason, MicroProse is offering the five winners of this great competition a pair of tickets each to the International Air Tattoo '91 at Gloucestershire's R.A.F. Fairford on either July 20th or 21st, where they'll not only get to look at loads of aeroplanes and stuff - but they may even get a chance to meet some of their favourite The One journalists!

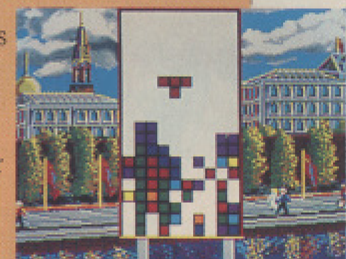
And to be in with a chance of winning one of these five pairs of tickets, all you have to do is name three MicroProse flight simulators!

That's it, just put the names on the back of a postcard (or a sealed envelope) and send it to: Fly Boys, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, to arrive no later than June 10th.

TETRIS RELAUNCHED

TETRIS, ARGUABLY THE GREATEST puzzle game of all time (in fact, some would say *the* greatest computer game of all time), is about to resurface after a long, enforced absence.

Having first appeared over four years ago, this classic test of logic and dexterity was soon put on ice by Mirrorsoft, its original European publisher, when a major legal row broke out in the U.S. over who owned the game's rights.



It appears that Nintendo won that particular argument, as the game now comes packaged with its Gameboy handheld.

Now however, French-based Infogrames has somehow snapped up the rights to relaunch the game into the European market - and obviously thinks that the game's long-enforced absence should have kept interest high enough for it to sell at £19.99.

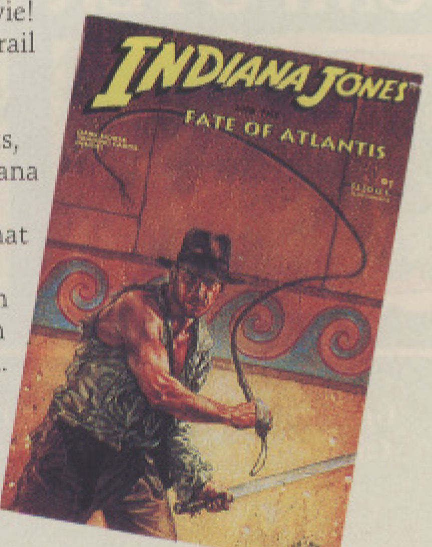
Although the publisher and packaging may have changed, the gameplay remains the same: you rearrange a random series of falling blocks to make complete lines at the foot of the screen. In this version, the speed can be varied, your high scores can be saved and you can play in tournament mode with up to five other players.

INDIANA JONES RETURNS

LUCASFILM HAS JUST ASTONISHED the World by announcing that it has begun development on its fourth Indiana Jones game - even though there may never be another Indy movie!

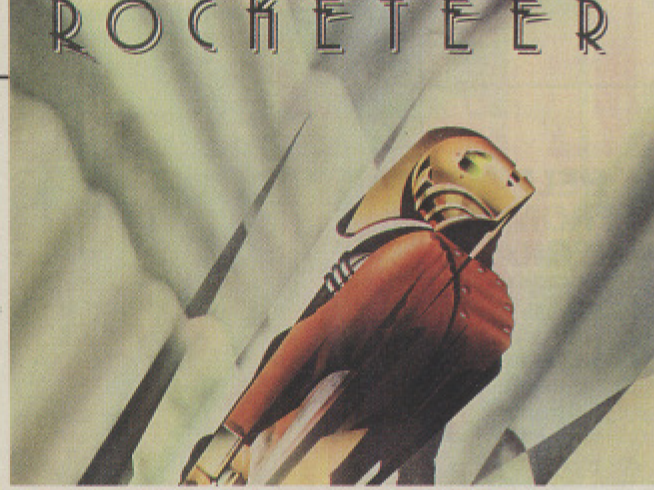
Indiana Jones And The Fate Of Atlantis puts the intrepid archaeologist on the trail of Nazi sympathisers who've stolen ancient artefacts, believed to have been excavated from the fabled lost city of Atlantis.

Although LucasArts (the parent company behind all of George Lucas' products, including the Indy computer games) still denies that there will be another Indiana Jones film, the game's scenario is also being used for a series of comic books (right) and rumours are rife that Harrison Ford has actually agreed to don the hat and jacket for one last crack of the whip.



Just like *Indiana Jones And The Last Crusade*, this latest game will be released in two separate versions - one in the usual Lucasfilm adventure style, the other an arcade action game which is being developed in the UK by Attention To Detail.

Indy fans should pencil in October and November in their diaries as potential release dates, however no price for either version had been decided at the time of going to press.



UP, UP AND AWAY

HE MAY LOOK LIKE ROCKET RANGER, he may sound like Rocket Ranger, he could even fly like Rocket Ranger, but the Rocketeer is actually the star of a brand new film from Disney due for release later this year. In a story which pays tribute to the classic serials of the '50s, an American scientist discovers an ancient rocket pack and proceeds to fight for truth, justice and the American way in a struggle against the evils of Nazidom. ***The Rocketeer*** opens in the U.S. on June 21st, a British release date has yet to be confirmed.

SIMIS SCORES A FIGHTER DOUBLE

THE MiG-29M SUPER FULCRUM may be a top-secret Russian fighter plane, but that hasn't stopped those intrepid chaps at Simis (the team behind Domark's *MiG-29 Fulcrum* simulator) from digging up all of its technical specifications.

So it comes as no surprise that this advanced Soviet fighter plane is to be the subject of the follow-up to MiG-29 Fulcrum, with new performance ratings, combat scenarios, and a redesigned control panel.



THE HARRIER AV-8B, next for the Simis treatment when Domark's finished with MiGs.

Domark plans to release the game in September, to coincide with the first public showing of the real-life MiG-29M at the Paris Air Show. Anyone who already has the original program, and doesn't fancy paying another £30 for the new version, will be able to buy a special upgrade for around £12.

But Domark isn't confining itself to simulating Eastern Bloc aircraft, as the American version of the Harrier Jump Jet, the AV-8B, is also about to get the Simis treatment.

Harrier Assault isn't due for release until late next year, but the basic gameplan is already taking shape - you'll play the part of the Commander of the Rapid Response Force, setting objectives for your team of US Marines.

WOULD YOU BUY A COMPUTER GAME FROM THESE MEN?*

WE WERE CLEANING OUT our picture files just the other day, when we noticed just how many pictures we had of Domark's joint managing directors, Mark Strachan and Dominic Wheatley, either in silly poses or dressed up in costumes so outrageous that you'd be embarrassed to go to a fancy dress party in them. 'Would these men do anything to sell a computer game?' we asked ourselves. On the evidence of the following pictures, it looks as though the answer could only be a resounding 'yes'...



THEY'D RELEASE THEIR GAMES on the Enterprise (keeping straight faces)...



THEY'D DRESS UP as hippies ("I think I'm sitting on my joss-stick")...



THEY'D BOWL A MAIDEN OVER (Mark's outfit is by David Icke)...



THEY'D SACK the reindeer...



THEY'D MOVE into these airy new offices...



THEY'D STAND IN for Dan Quayle in the event of George Bush becoming incapacitated...



THEY'D LOOK 'REAL MEAN' (apparently, Dominic - he's the one on the left - was asked to look as frightening as he could for this shot, but all he could manage was this polite sneer)...

THEY'D LOOK SHAKEN, not stirred... Actually this is a pretty good picture to finish off with, as it raises more than its fair share of questions. For instance, why are Dominic's shoes peeping out from under the door? Or - an even more sinister query this one - how come Mark casts no shadow on the bonnet of the car? We think we should be told!

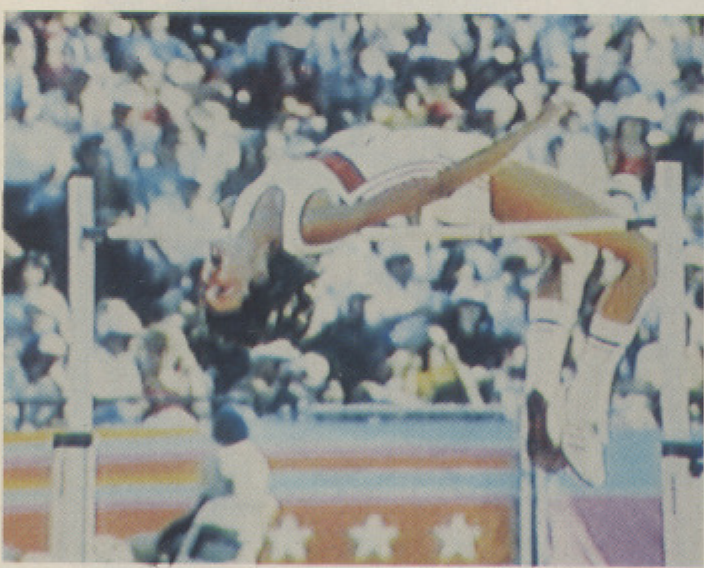


*Silly question really - you probably already have!

RENT-A-CDTV

IF YOU FANCY TRYING OUT one of Commodore's new CDTV wonder machines, but don't fancy shelling out the £599 asking price, there may still be a way for you to get this muti-media machine firmly under your TV. The multinational hardware manufacturer is currently talking to a number of major rental companies and hopes to reach agreement with one or more of them in the next few months.

Those who *do* choose to buy their CDTV will find Psygnosis' award-winning *Lemmings* included in CD form. What they won't find is a copy of *Hutchinson's Encyclopaedia* - setbacks in the program's development mean that purchasers will have to wait a little while to receive their copy (which, Commodore assures us, will be sent out as soon as it's finished).



"WHO PIONEERED this high-jumping style?" - just one question from the CDTV version of ***Trivial Pursuit.***

Much of the early software available looks like being database-style information programs or straight computer game conversions, but the CDTV version of *Trivial Pursuit*, due to be published by Domark in September or October, could change all of this.

The CDTV version of the best-selling board and computer game will feature digitised pictures, sounds and even speech (including voice-overs by such notable 'celebs' as Patrick Mower and Kate Robbins) with every question.

AUDIOGENIC SELECTS GOOCH

DECENT (OR EVEN HALF-DECENT) cricket games have always been pretty thin on the ground - in fact, here at *The One* we can't think of a single game that's successfully captured the atmosphere of the most English of sports. However, Audiogenic's forthcoming *Graham Gooch's Cricket* may well change all that.

Due out next month (which should just coincide with the climax of the 'Windies' tour) the game will give the player the option to compete in either full tests or 'limited over' matches, or even to forget about competition completely to get in some practice in the nets.

Once in the game, you'll be able to choose between 'fast', 'spin' and 'swing' bowling and a wide choice of batting strokes. And despite the complexities of the real game, Audiogenic has managed to confine its incarnation to two basic views: either from behind the bowler or, once the batsman has struck the ball, a full-pitch overhead view.



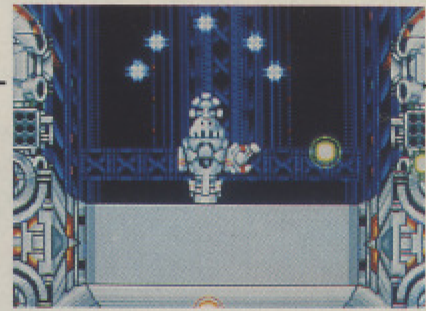
"THE BATSMAN'S HOLDING, the bowler's Willie..." Relive your favourite cricketing moments in Audiogenic's ***Grahem Gooch's Cricket***.

HELP FROM SIERRA

US COMPANY SIERRA, newly set up in the UK, has already put its customer support telephone lines into operation. Call them on 0734 303171 for help with any Sierra product, or if you have a 'touchtone' phone, you can call the 24-hour automated helpline on 0734 304004. Modem owners can get through to Sierra's bulletin board system on 0734 304227 for hints, enquiries and downloadable demos.

BANZAI BUNNIES

WITH A CARROT IN ONE HAND and a hearty cry of "What's up Doc?", the Ninja Rabbits have arrived on the scene. In an obvious attempt to cash in on the turtles' band wagon, Microvalue has released this tale of mutated bunny-wunnies and their mission to plug a deadly gas leak at the nearby chemical factory. *Ninja Rabbits* is available now at the value-for-bunny price of £6.99.



CORE'S FIRST ATTEMPT at a shoot 'em up promises plenty - but doesn't it look a little familiar?

CORE EVACUATES EARTH

EXPLORATION IN THE OUTERMOST REACHES OF SPACE is the theme of *Frenetic*, the next game due to dribble from Core's productive pipeline. The classic shoot 'em up action sees your spacecraft attempting to create a safe galactic passage for an interstellar fleet evacuating the Earth's population.

The finished game will boast eight separate levels, each with its own end sequence in which you must defeat the warship from Mozone (the mighty warships of Mozone having already desecrated most of Earth). You may want to rope in a friend to help, as the two-player option doubles your firing rate.

Look out for Frenetic, on release next month.

THE WHOLE WORLD IN YOUR HANDS

SID MEIER, AUTHOR OF *RAILROAD TYCOON*, is currently hard at work developing a 'mankind simulator' - once again for MicroProse and appropriately entitled *Civilisation*.

The game drops you (and up to four companions) on a lonely plain in the year 4000 BC - from then on, the survival of the human race is in your hands. You'll need to build relationships, forge alliances and invest in technology and medicine (for example, if no-one invents the wheel, your race could die out).

There are four different starting scenarios to choose from: Mesopotamia, North America, the World or even an all-new, computer-generated environment.

Because of its size and complexity, Civilisation probably won't make it to the shelves until well into next year - as ever, we'll keep you posted.

ELECTRA-FYING

YOU'VE NEVER HAD IT SO GOOD! Following the recent launch of Leisuresoft's *Tecno Plus* range of peripherals, Britain's other major software distributor, Centresoft, has decided to get in on the act by producing its own range of 'branded' goods.

The *Electra* range offers everything you could possibly



need for your Amiga, from half-meg upgrades with a copy of either *Kick Off 2* or *Champions Of Krynn* at £39.99 to four-way joystick adaptors (for use with the aforementioned footie classic) at £5.99.

The entire range will be available from all good software stores, but if you have any trouble finding what you're looking for, contact Centresoft on (021) 625 3388.

However, some readers of *The One* won't have to go to even that trouble, thanks to our amazing giveaway competition. We are offering either a half-meg memory upgrade, a 1.5 meg memory upgrade, an Amiga to SCART monitor lead or a four-player joystick adaptor to the four lucky winners who can answer the following question:

An electricity plug has three coloured wires running into it - what are they?

Send your entry (on a postcard please, or the back of a sealed envelope) to: Electra-Fying, The One For Amiga Games, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. All the usual competition rules apply and your entries should reach us by Monday, June 10th.

TOP TEN June 1991

1	NE	**GODS** Renegade
2	▲	**FANTASY WORLD DIZZY** Code Masters
3	NE	**PGA TOUR GOLF** Electronic Arts
4	▼	**LEMMINGS** Psygnosis
5	NE	**DEFENDER OF THE CROWN** Mirror Image
6	▼	**SPEEDBALL 2** Image Works
7	NE	**ROCKET RANGER** Mirror Image
8	NE	**ARMOUR-GEDDON** Psygnosis
9	NE	**MIAMI CHASE** Code Masters
10	NE	**CHUCK ROCK** Core Design

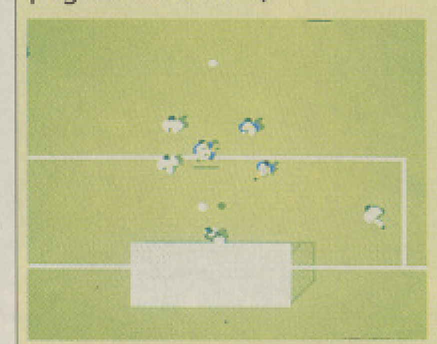
EA KEEPS SWINGING

LAST ISSUE, Electronic Arts offered one lucky reader the chance to 'putt on the style' on a weekend at a Trusthouse Forté golf centre. That reader was Barry Warburton of Spalding in Lincolnshire. The 10 runners up who will each receive a limited edition Executive Golfing Shirt are: Adam Calieu from London; Mr P. Boucher from Bournemouth; T. Hollands from South Woodford, London; G. Burst from Ripon; Liam Grest from Grimsby; Stuart Farmer from Farnham, Surrey; Nick Male from Winchester; Robert Leason from Uttoxeter; Mr B. Burgess from Manchester; and finally Paul Mellors from Bournemouth. For the full list of competition winners, turn to page 22.

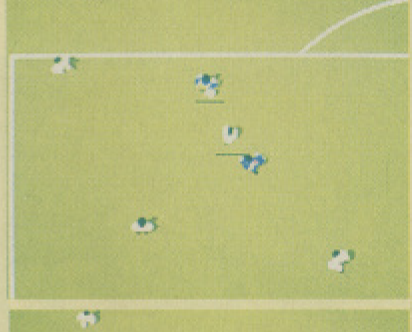
THE GOAL-DEN SHOT

The Kick Off 2 Golden Goal Of The Month PRESENTED BY THE ONE MAGAZINE AND ANCO THE KICK OFF 2 GOLDEN GOAL CHAMPIONSHIPS

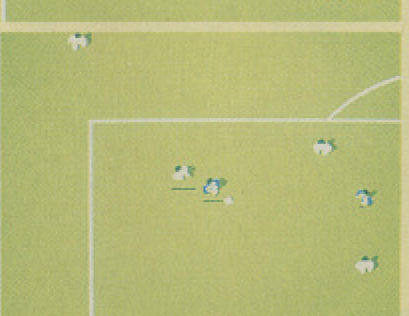
NOT MUCH HAS COME OUT OF BARNSLEY. Black Puddings, the A321, the B652241 and John Wilson. Who? John is only one of the greatest footballers that this game has ever seen. What he can't do with a joystick and a football doesn't bear thinking about. Words alone do not do justice to this great talent, so not only do we have a few pictures below describing his superlative goal, we also have the goal itself stored on our cover disk (see page 8 for details).



FROM A SOLO EFFORT along the wing, John turns towards the goal and starts to advance. The defenders rush in to intercept but John's got other ideas...



TURNING ON A SIXPENCE John runs back out towards the centre of the pitch. Then in true Gazza style, he turns back towards the goal and continues his run.



AS HE REACHES THE GOALMOUTH John spins around once more to face the opposite side of the goal. He lets rip with a real scorcher, which the goalie hasn't a chance of stopping.

"Well Brian, we'll be lucky to see one as good as that in the near future, eh?"

"I'm not so sure Jimmy, those readers of The One are full of surprises. Remember, all they have to do is send their goals to: **Golden Goals (Kick Off 2 Championships), The One Magazine, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU**. They shouldn't forget that the prize is an entry to the Kick Off 2 Championships and that nothing but the best will do. Unfortunately the boys can't return disks, even with an SAE!"

IGNORE THESE RULES AT YOUR PERIL

FAILURE TO COMPLY with any of these regulations merits instant disqualification.

1) No more than THREE (3) goals per disk and no more than one disk per entrant.

2) All goals MUST be scored by the entrant and NOT by the computer (even in Position play you have to be the one that gets it in the net). We can tell, so don't waste our time.

3) The disk LABEL must contain the following information: the entrant's name, address and (if applicable) telephone number - it must also clearly state that it is an Amiga disk! A description of the goals would also be handy, along with what type of pitch they were scored on.


GO WiLd!
TOKI
No ugly wart-nose is gonna make a monkey out of me! But that's just what that witch has done - one minute I'm the mighty Toki and the next I'm having breakfast delousing my armpits, I can't walk a step without tripping over my knuckles and, oh, there's an overhanging vine - time to swing out sister! But my broken heart is going ape. My beloved Miho (I can't wait to share a banana with her) has been kidnapped and somehow I've got to regain my manhood - until then I'm just swingin' in the rain!
The arcade sensation by Fabtek Inc. is now available for your micro.
ocean
SPECTRUM . AMSTRAD CARTRIDGE
COMMODORE CARTRIDGE
ATARI ST . AMIGA
OCEAN SOFTWARE LTD, 6 CENTRAL STREET, MANCHESTER M2 5NS.
TEL: 061-832 6633, FAX 061-834 0650

NEWS

MUSICAL MIRACLE WORKER



SOFTWARE TOOLWORKS RECKONS that it can work musical miracles - even for the tone deaf!

The reason for this? The firm's *Miracle Piano Teaching System*, a package which includes a full-sized synthesiser to plug into your computer and a 200-lesson tutorial software to take you through all stages of piano playing - from Les Dawson to Liberace.

Besides taking lessons, you can also hone your skills using arcade-style techniques (one lesson, for example, has you shooting targets by hitting the correct note on the synthesiser). The keyboard has 128 separate sounds and effects, allowing full orchestral backing.

Although no details could be confirmed at the time of going to press, the Miracle is expected to retail at around £299 (including keyboard) and should be available sometime in September.

GOLDEN SUPPORT

US GOLD HAS SET UP a number of telephone 'helplines', specifically for those people who are stuck on its adventures and RPGs. Computer-activated, the lines are all of the 33p per minute off-peak, 44p per minute peak-time variety.

When you call, you will be asked which part of the game you need help with: the telephone tape will then switch to that topic at your spoken prompt. Further lines give details of new releases and competitions, and all are open 24 hours a day, seven days a week.

The numbers are as follows:
New releases - 0839 654124
Lucasfilm games - 0839 654123
(this line covers *The Secret Of Monkey Island, Indiana Jones And The Last Crusade, Zak McCracken And The Alien Mindbenders, Maniac Mansion* and *Loom*)
Delphine games - 0839 654284
(covering *Operation Stealth* and *Future Wars*)
SSI - 0898 442025
(the first of three, covering *Hillsfar, Dragons Of Flame* and *Heroes Of The Lance*)
SSI - 0898 442026
(for *Pool Of Radiance, Curse Of The Azure Bonds* and *Champions of Krynn*)
SSI - 0898 442030
(for *Buck Rogers* and *Secret Of The Silver Blades*)



GAME FOR A LAUGH

WE RECEIVED QUITE A FEW imaginative answers to last month's Sega Game Gear competition - but mainly blank postcards and personal abuse. The reason for this? We forgot to run the question!

We could try to wriggle out of this with some excuse, but we're going to come clean - a dog ate it (you're fired - Ed).

Just to recap, last month we gave you the chance to win one of Sega's wonderful colour handheld consoles.

However, since we failed to deliver the question, this time around we're going to do things a bit differently. The answer to last month's question was 'Japan' - so, all you have to do now is guess the question!

Once you reckon you know the answer (or, should we say, the question), pop it on the back of a postcard (or, you guessed it, a sealed envelope) and send it to: Question Me An Answer, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Closing date for entries is June 10th 1991.

THAT WAS THEN

ISSUE 9: JUNE 1989

AN EXCITING ISSUE this one: *Kick Off*, one of the most successful games of all time, made its review debut. We only gave it a measly 88 per cent, but then, things were tougher in those days. The reviewer was our very own Paul Presley (at the time a mere Magazine Assistant) who said: "Anco's footie game is by far the best of its type to appear on 16-Bit, and unless the opposition comes up with something really special, it's all over bar the shouting." Well, we all know now that the opposition never did come up with anything really special and the only footie game to surpass Kick Off has been Anco's own *Kick Off 2*.

As a small aside, one rather embarrassing story connected with this review is that a pre-production copy of the game had been kicking around the office for about four months prior to our receiving the finished thing - and nobody took a blind bit of notice of it... if only we'd known then what we know now.

The up-and-coming UK subsidiary of US firm MicroProse featured heavily in the issue. The excellent *Honda RVF* from one of its new labels, MicroStyle, was the main cover image and gave rise to one of the worst cover lines in the history of magazines: Ride Very Fast (geddit?). The offending party still works for the magazine today (why?), but he shall remain unnamed to protect the innocent (his initials are C.B. though).

MicroProse also made big news this month because it had just bought Telecomsoft. Nowadays, of the three labels included in the deal - Firebird, Rainbird, and Silverbird - only Rainbird exists.

One game that had recently been the subject of a lot of enthusiastic journalism was Bullfrog's *Populous*, published by Electronic Arts. All that excitement now proved to be very well deserved, as our exclusive Software Circus charts showed Populous shooting straight to Number One on two of the formats that we covered in those days (guess which two!).

US company Cinemaware came under the Work In Progress spotlight with its tribute to the '50s science-fiction film, *It Came From The Desert*. As well as chatting about giant ants and what jolly good things CDs were, company MD Bob Jacob took the opportunity to claim that "British programmers are the best in the world technically, whereas the US don't program so well, but produce better concepts." There hasn't yet been a mass exodus of British programming talent to the States to bear out this theory, but who knows what might happen during the next two years?

It was American talent that impressed us most on the reviews front: Spectrum HoloByte's *Falcon: The Mission Disks Volume 1* clocked up an impressive 94 per cent. Other notables were DMA Design's two-player shoot 'em up *Blood Money*, Core Design's excellent platform romp *Rick Dangerous*, Delphine's *Bio Challenge* (one of its early arcade games before the company became an adventure specialist) and the bizarre *Weird Dreams*.

To round off the issue we took a look at Horror Software, a genre that many developers have dabbled with, but few with much success. We mentioned several games, one of which, *A Nightmare On Elm Street* never quite made it out of the US Gold boiling pot (a shame really, because we had a Robert Englund interview carefully prepared, which, to this day is sitting in the Ed's drawer gathering dust).

DMA Design's *Gore* was another game mentioned in that piece which still hasn't got much further than the drawing board. That won't stop it from appearing in further retrospectives though. Perhaps one day we'll be able to look back two years to its successful release.

METAL MUTANT

Metal Mutant is the ultimate future battle machine, sent to the planet Kronox to search out and destroy the tyrant Arod 7. A miracle of future bio-technological science, Mutant can transform at any stage into three different robotic forms. Mutant has a huge range of different combat moves as he fights his way across Kronox. He fights not just tooth and claw but tooth, claw, missiles, rope, shield, whip, torpedo, battle computer and remote flying droid.

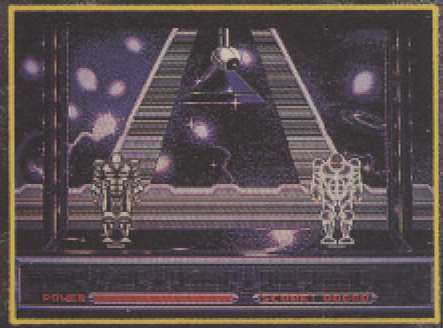
Metal Mutant is a science fiction exploration and combat epic featuring over 160 fully-bitmapped screens, 24 different combat moves, intriguing puzzles and more than 40 different enemies plus end of level guardians.

AMIGA · ST · PC













SYSTEM 3's 16-BIT BLITZ

VARIETY IS THE SPICE of the line-up of games due from System 3 over the next 12 months, with its range including conversions of highly-regarded 8-bit titles such as *Last Ninja 3* and *Myth*, as well as 16-bit originals.

System 3, a company that's always been best known as a developer for the C64, now reckons that it can bring some of that magic to a slightly more powerful machine. The first of its upgrades, Last Ninja 3, tests your martial arts skills over five levels, with the gameplay including puzzles as well as pure combat and the landscapes hiding objects which can be used as weaponry later in the game.

Another of the firm's big 8-bit names, Myth, is currently undergoing an ambitious revamping. When finished, the game will take the player through the legends of different eras, including scenes from Greek, Norse and ancient Egyptian mythology. Once again there will be a healthy mixture of exploration and combat - although this won't always be as straightforward as hacking the bad guys to bits.

WHERE IN TIME could you possibly be in this, one of ***Myth***'s many time-based levels? It's all Greek to us...



COULD THIS REALLY be the last Ninja? Probably not, as the series has already reached number three and still shows no sign of flagging.

The last game due to have an extra eight bits added on is *Vendetta*, a multi-section arcade-style game. All three titles should be released over the next couple of months.

Leaving the old days behind for a moment, *Silly Putty* (a pretty silly name, we're sure you'll agree) is a 16-bit original in which you are (surprise, surprise) a ball of blue putty. Due for a November release, this one will see you zap your enemies by wrapping yourself around them as you roll and bounce around the play area.

A little more conventionally, *Changeling* is a space exploration game set in the catacombs of disused mine shafts on a far-distant asteroid. The reason for the name is that there are four different forms that you can adopt and change into during the game: in some stages you'll need to fly or swim to progress and must choose the relevant metamorphosis. The release date for Changeling is still to be confirmed, but it appears to be a case of 'this year, next year', rather than 'sometime, never'.

One which will definitely make it by early next year is *Constructor*, a trading/building game with plenty of strategic sub-plots. "A good game for bank managers on their lunchbreak," says System 3's Adrian Cale, which may or may not make you rush out and buy it when it's released.

Finally, System 3's previous 16-bit offerings have been rounded up into a compilation, the *System 3 Premier Collection*. This collection consists of *Tusker*, *Flimbo's Quest*, the veteran *IK+* and *Ninja Remix* (a sort of 'Last Ninja Two and a Half') and should already be hitting the shops as you read this.

Oh, before we forget, all the games will cost £24.99.

NERS... WINNERS... WINNERS...WINNERS... WINN

TWO ISSUES AGO (that was way back in April - coo!), Ocean offered illuminated globes and some exciting (but quite useless really) Plasma Orbs to those who could come up with the goods in its ***SimEarth*** competition.

Six of the best of our readers who've won one or the other of these are: Ian Slator of Hoddesdon, Herts; Leigh Joiner of Hemel Hempstead, also in Herts; Rich Tomlin of Leicester; J. Storey of Lutterworth, once again in Leicester (what's going on here?), C. Newman of Harlow in Essex and Barnaby Vollans of Salisbury in Wiltshire.

We made a small error (for a change) when reporting Leisuresoft's ***Tecno Plus*** range in issue 30 - but as a result, we were able to put a random selection of the hardware upgrades up as prizes in our Lucky Leisure competition.

The five folks who walked away with the goods are: Simon Hopper of Middlesborough, Cleveland; W. Maitchell of Darlington, Co. Durham; Ali Afshar of Winchester in Hants; Luke Escombe of Wimbledon, South London and Sean McKinley of Rickerscote in Stafford.

But by far the most popular prize offered in that issue was the double-decker video which Image Works put forward as the prize for its ***Predator 2*** competition (oh, there was a video copy of the original ***Predator*** movie thrown in too, but for some reason that didn't seem to attract the same attention).

We could keep the suspense up by blathering on a bit about this, that and the other, but what's the point? The only thing that you're all really interested in is the winner's name (and if it's you!). So, like we were saying, without further ado we'll bring you the winner of the Amstrad Double Decker video, courtesy of Image Works.

By the way, at this stage we'd like to point out that making copies of pre-recorded videos is illegal... what's that? Get on with it? Oh, alright then.

The winner, for those of you who are too impatient to wait for the full lowdown, is... David K. McCormack from Belfast in Northern Ireland. Congratulations David and happy viewing.

Moving swiftly along to last issue...

'Bound to Win' was Trevor Cobbe from Leicester, who told us that ***White Dwarf***'s character Thrud the Barbarian uses an axe to slaughter his victims - Trevor wins a trendy axe pendant, courtesy of On-Line Entertainment.

In our Lovely Leather competition, MicroProse gave you the chance to win a leather flying jacket. Suzi Yann from Dudley in the West Midlands will be getting into leather after correctly answering our three flying teasers.

Also in the last issue, we had a remote-controlled pleasure yacht on offer, thanks to Domark and ***Hydra*** - our watery winner is Anthony Howard from Southport, Merseyside.

And last but not least, we asked you to provide us with a name for Electronic Zoo's fluffy monkey mascot (whose reason for being is the company's new ***Monkey Business*** budget range).

The winner is Matthew Emery from Walsall in the West Midlands who came up with the name, Funky Monkey - thanks for that flash of inspiration, Matthew (if you think that's bad you should have seen the others!).



HYDRA™
In the 21st century, you have to fight fire with fire. Nothing is safe from vicious terrorists who rule the skies and the seas.
When an ultra-sensitive top secret package absolutely, positively has to get through, there's only one man for the job – YOU!
Codename: HYDRA
Doomsday Devices, Crown Jewels, Mutant Virus Strains – they all need to be loaded on board your special craft and rushed to their next destination.
Your missions will take you all over the world, and it's not plain sailing!
Using your Hydracraft's supercharged speed and fire power, you must blast your way through enemy jet skis, helicopters, boats, zeppelins and hovercraft. And to make your life really difficult, a terrorist mercenary – The Shadow" – lurks at every corner ready to steal your precious cargo.
Heart-pounding excitement, explosive action and superb sound and graphics – HYDRA delivers!
A perfect cure for the Summertime Blues!
Based on the smash hit coin-op!
Stunning speed and graphics!
TENGEN
The Name in Coin-Op Conversions
Available on Amiga, Atari ST, Commodore 64, Spectrum & Amstrad
Programmed by Ice Software ©1991 TENGEN Inc. All rights reserved.
™ Atari Games Corp. Published by Domark Software Ltd. Ferry House, 51-57 Lacy Road, London SW15 1PR. Tel: +44 (0)81-780 2224
Amiga Screenshots
ICE SOFTWARE
DOMARK

WIN A

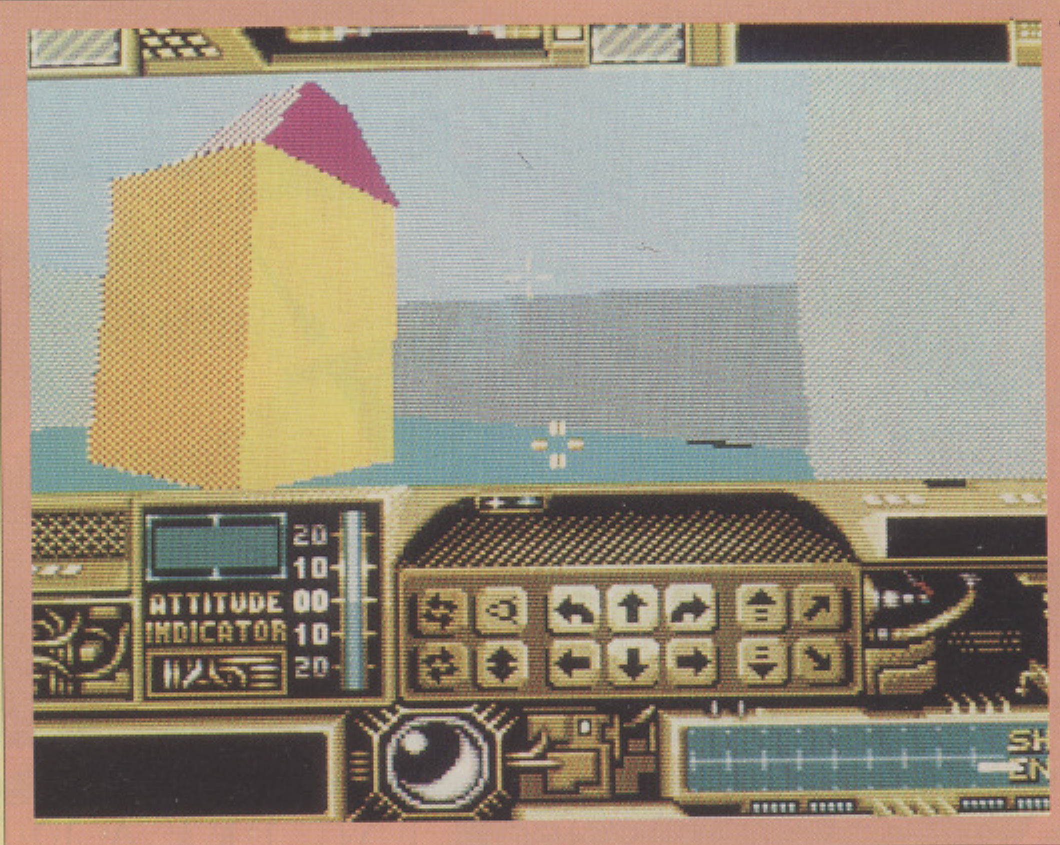
What's new, soft, and can design you a new bedroom?
Incentive's 3D Construction Kit!

What's new, hard, and sits in your bedroom?
Commodore's CDTV!

AT LEAST, IT COULD BE SITTING IN YOUR BEDROOM, if you're the winner of the great Domark competition which is to be launched next month to celebrate the release of the 3D Construction Kit. We'll be asking you to design a game using the kit - and not only will the winner walk away with Commodore's wonder machine, but he or she will also have their game published on The One's cover disk.

Full details will be announced next month, so that everyone who wants to take part has time to buy and use the program. The competition will be open for three months, so you'll have plenty of time to come up with something spectacular.

Look out for next month's exciting issue for all the info...



THE 3D CONSTRUCTION KIT is an all-new utility package that allows you to design anything from house interiors to complete games, using the remarkable Freescape system (as seen in such Incentive games as Castle Master).

The kit's simple langauge allows sophisticated animation and user interaction, while still producing almost professional results.

For more information, turn immediately to the review section in this issue.

CDTV!



HOW DO YOU FANCY owning a machine with graphics and sound as good as an Amiga, but with a disk capacity 700 times greater? How would you like to own a machine that is capable of running an adventure game as big as all the Sierra games put together, or a shoot 'em up that combines all the qualities of X-Out, Xenon II, R-Type, and SWIV in one enormous game. Then you're bound to like the CDTV, a new type of computer based on the best-selling Amiga and using revolutionary state-of-the-art CD technology.

WATCH OUT FOR FULL DETAILS OF THIS GREAT COMPETITION IN THE NEXT ISSUE OF THE ONE - ON SALE JUNE 26TH

America - land of the free, mom's apple pie, the stars and stripes, the San Francisco 49ers... and 'Crazy' Dave Gruisin. In the first of an ongoing series, The One's all-new, fresh-faced Stateside roving reporter brings you all the latest in US games and gaming technology - and generally 'has a nice day'. So roll those drums, 'cos here comes...

ENTERTA

HI THERE BRITISH BUDDIES! Dave Gruisin here... 'Crazy' by name and 'first with the news' by nature!

Now that *The One* doesn't review PC games any more, the Ed thought that he'd better have someone 'on the ground' over on this side of the Atlantic to keep you up to date with what's happening U.S. gamewise.

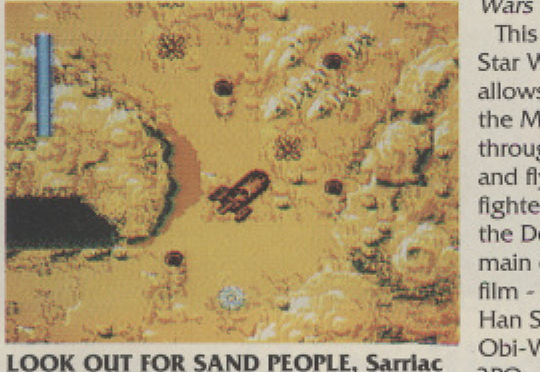
I've been playing, writing about (and cheating at) computer games since the beginning of time, and having cut my critical teeth working on the late-lamented *Rolling Scroll* (America's greatest games magazine, which unfortunately closed in '82) and *Stars And Bytes* (which lasted a year longer) there ain't no sucker on this whole continent better qualified to tell you what's hot and what's not.

In what will become a regular feature, I'm going to keep you up to date with the cream of the new releases from all the giants: Electronic Arts, Lucasfilm, Sierra, the Realtime Instrumentation Corporation and the rest...

So let's get on with the show, 'cos Gruisin's cruisin'...

STAR WARS
Lucasfilm Games

CAN YOU FEEL THE FORCE? Lucasfilm Games' next release on the Nintendo Entertainment System is based around the '70s blockbuster which launched the careers of Harrison Ford, David Prowse (later to find real fame as the Green Cross man - the man who helps you Limeys across the road) and R2-D2. That's right, *Star Wars* is back.



LOOK OUT FOR SAND PEOPLE, Sarrlac pit monsters, sand worms, Banthas and Jawas while driving around the dusty desert surface of Tatooine.

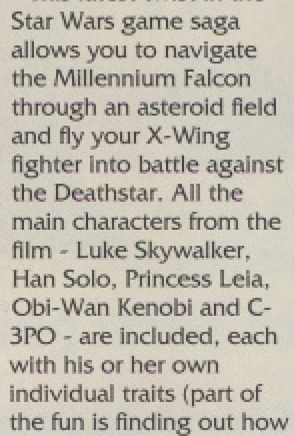
This latest twist in the Star Wars game saga allows you to navigate the Millennium Falcon through an asteroid field and fly your X-Wing fighter into battle against the Deathstar. All the main characters from the film - Luke Skywalker, Han Solo, Princess Leia, Obi-Wan Kenobi and C-3PO - are included, each with his or her own individual traits (part of the fun is finding out how to use these individualities to your advantage).

As in the film, the game opens in the Tatooine Desert with Luke, astride his (t)rusty landspeeder, searching for Obi-Wan Kenobi, who will give him a light sabre and teach him the ways of the Force.

Luke then travels into the space port of Mos Eisley, where he fends off Imperial Stormtroopers and meets up with lusty space cowboy Han Solo, pilot of the Millennium Falcon. Soon, the two buddies find themselves on a mission to rescue Princess Leia from Darth Vader, before finally kicking ass on the Deathstar. Don't get too confident of your impending success though, this version of Star Wars has several different endings.

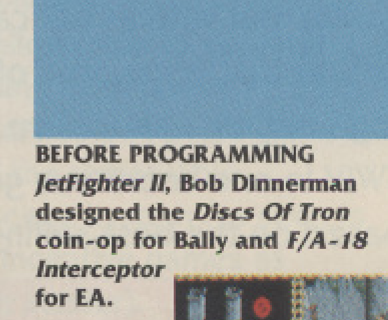
And the good news is that, for once, Nintendo's not going to keep all of the fun to itself - rumour has it that this game will also make it to all major keyboard formats. So, keep watching the skies..





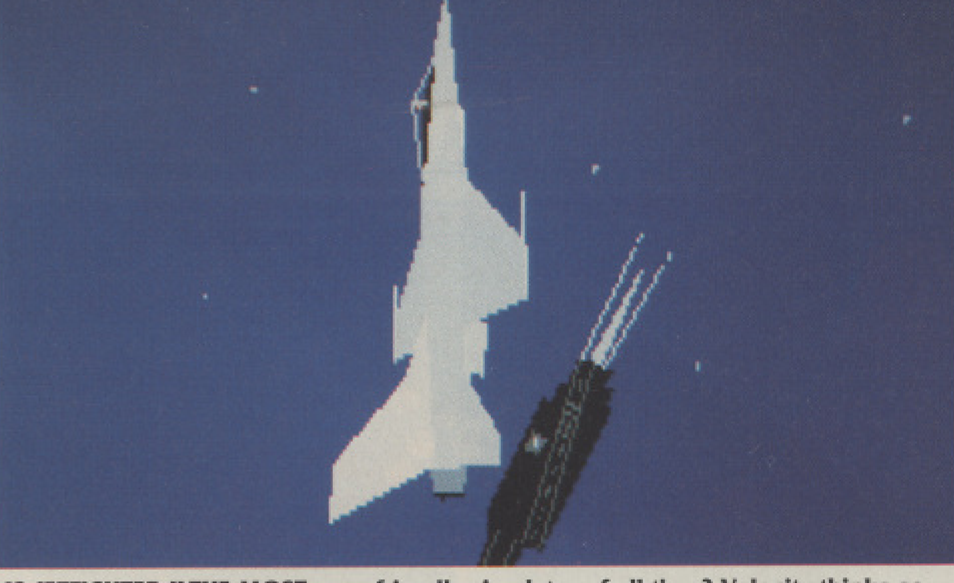
BEFORE PROGRAMMING *JetFighter II*, Bob Dinnerman designed the *Discs Of Tron* coin-op for Bally and *F/A-18 Interceptor* for EA.

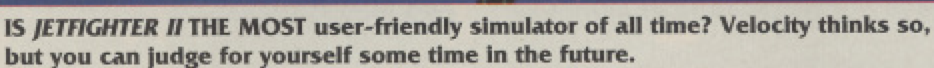
CASTLES
Interplay



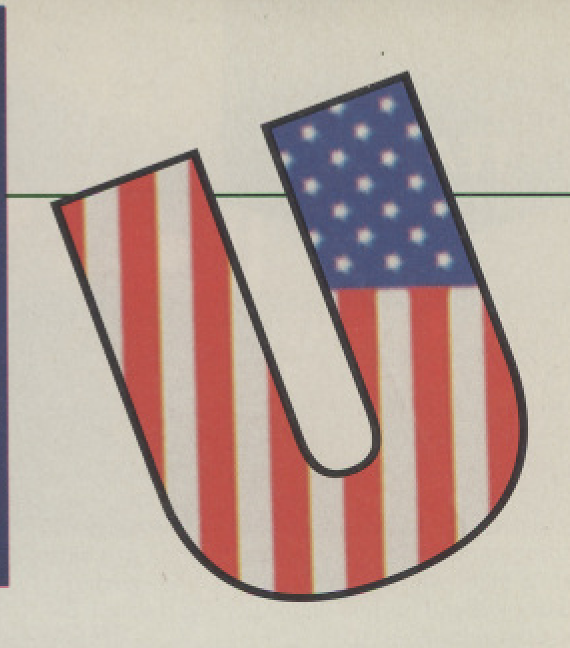
Could this little beauty be the *Sim City* of 1991? From the maker of *The Bard's Tale* series and *Battle Chess* comes *Castles*, Interplay's combination of a castle-building and role-playing which gives you the chance to construct your own Camelot.

Taking the role of a 13th century land baron, you design, build, manage and defend your dream castle. First you find a suitable, easily-defended site. Then you select the best places to put the walls, towers and gatehouses. How high





IS *JETFIGHTER II* THE MOST user-friendly simulator of all time? Velocity thinks so, but you can judge for yourself some time in the future.



NMENT

JETFIGHTER II - Velocity

HOLY COW! California's been invaded by South American terrorists who've used drug money to buy the latest weapons and Scud missiles - only the street gangs of East L.A. are offering any armed resistance. What can the government do? They can't nuke their own cities!

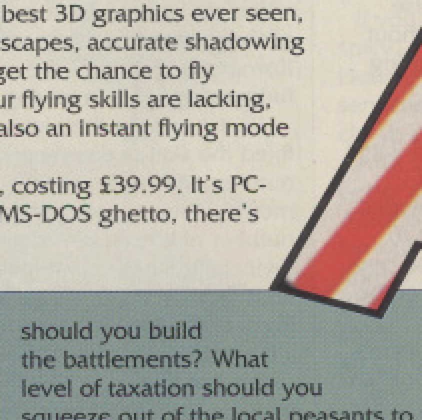
Cut to Commander Dusty Gray, a 'Top Gun' test-pilot whose task is to wipe out the terrorists' SAM capacity for the next six months. Only then can the good guys send in their bombers to blow the drug-dealers away.

As a member of the Air Elite, you'll have to stop hijackings, terrorist missile strikes and surgical bombing runs in over 100 diverse combat missions. These can be flown in any of four jet fighters: the F-18 Hornet, F-16 Falcon, F-14 Tomcat and the aforementioned F-23 ATF. This stealthy baby is supplied with the latest weapons systems, radar-evading materials and aerodynamic design allowing speeds in excess of Mach 3.

JetFighter II: Advanced Tactical Fighter is the latest creation of Bob Dinnerman, the talented programmer who previously designed the *Discs Of Tron* coin-op for Bally and the critically-acclaimed *F/A-18 Interceptor* for Electronic Arts. "His ongoing desire to push back the boundaries of technology and playability brought the next generation in personal flight simulation – JetFighter II," remarks Velocity - who obviously like the guy! I mean, check this out... "It destroys the competition with advanced 3D simulation technology featuring the amazing new F-23 Advanced Tactical Fighter complete with breathtaking scenery and the most spectacular jet dogfight action you will ever experience." Far out!

Billed as a containing some of the best 3D graphics ever seen, JetFighter II features 'real world' cityscapes, accurate shadowing and light-source shading. You also get the chance to fly incredible midnight dogfights. If your flying skills are lacking, you can get advice from the innovative 'hypertext' help system and there is also an instant flying mode for beginners.

JetFighter II is currently available on your side of the pond through US Gold, costing £39.99. It's PC-only at the moment, but while the original JetFighter never escaped from its MS-DOS ghetto, there's avery good chance that this one will. We'll keep you posted.



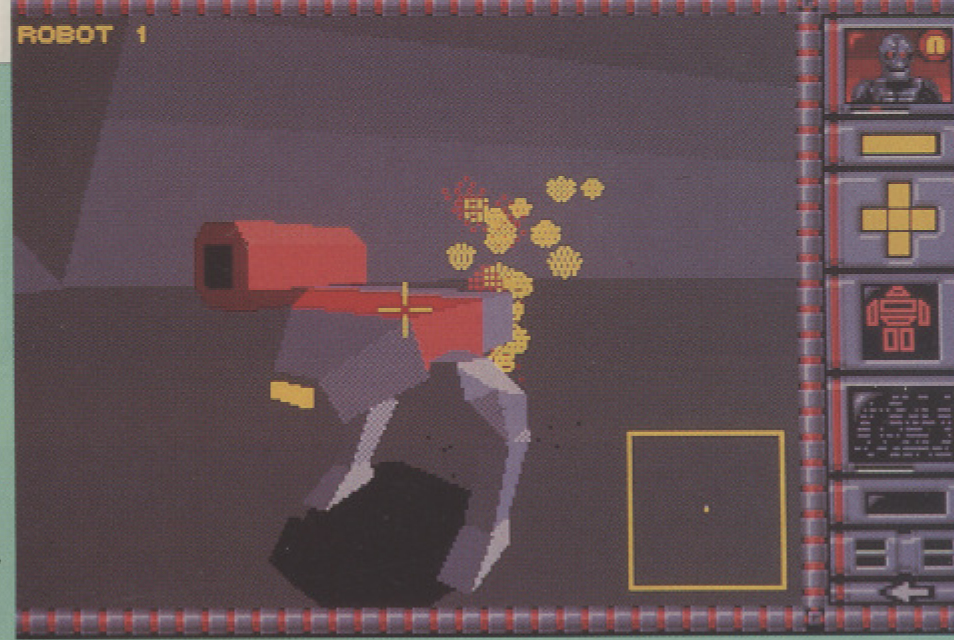


should you build the battlements? What level of taxation should you squeeze out of the local peasants to pay for all of this expensive endeavour? It's all up to you.

Castles will be accompanied by a special musical score and will come complete with three increasing levels of difficulty.

And if the mediaeval theme catches your fancy (but you're more interested in some olden day cut and thrust than house building), you may be interested to hear that Tengen's *Ramparts* coin-op is also due for conversion.

CYBER FIGHT
Electronic Arts



FROM THE AUTHOR OF *POWERDROME* comes *Cyber Fight*, a sci-fi 'sport' filled with sledge hammers, exo-skeletal fighting machines and Gouraud shading.

IT'S OVER TO SAN MATEO FOLKS, as Electronic Arts is bringing its feet firmly to the ground for its next release, an interpretation of a futuristic gladiatorial fight.

Cyber Fight (a working title only), places its combatants inside exo-skeletal fighting machines, arms them with sledge hammers, wire-guided bazookas and nuclear warheads and displays the results in glorious 3D.

There's more to this contest than beefy weapons though. You can also equip your exo-body with a variety of add-on cybernetic devices such as radar vision, invisibility fields and battle computers to give you an edge.

Combatants must also tackle physical forces in the arena including gravity, friction, inertia and elasticity.

After each battle, the winner can scavenge the remains of the loser for extra hardware.

To bring extra realism to the subject, programmer Michael Powell has used 'advanced shading techniques' to create smooth metallic surfaces and particle models for smoke, rocket exhausts and explosions.

To help you take care of your friends, EA has included numerous two-player options, including split-screen and computer link-up modes. Happy bashing...

DEATH OF THE GRAY GHOST

ALTHOUGH *JETFIGHTER II* is based on the YF-23 Advanced Tactical Fighter, in real life the US Air Force has opted for its rival.

Last month, the Pentagon awarded a 650-plane contract to Lockheed, Boeing and General Dynamics worth $95 billion in orders over the next 20 years.

Lockheed's YF-22 Advanced Tactical Fighter, dubbed Lightning 2, is to replace the ageing F-15 long-range fighter.

The ATF doubles the range of the F-15 Eagle, is more manoeuvrable and harder to detect by radar. This stealthy aircraft can even 'supercruise' (that is, fly at Mach 1.5 without using afterburners) thus cutting fuel consumption and IR-signature.

Both the YF-22 and YF-23 'Gray Ghost' (from Northrop and McDonnell Douglas) prototypes cost almost $1 billion each to make. A fly-off between the two planes started last August at the Edwards Air Force Base in California. Over 5,000 engineers, computer experts and technicians were involved in this spectacular – a dogfight with only financial casualties.

Perhaps the factor that tipped the deal in favour of the YF-22 was that Lockheed flew 74 test sorties instead of just 50 for Northrop's plane. The ATF fighter could end up costing as much as $135 million apiece and should be in service by the end of 1997.

CHUCK YEAGER'S AIR COMBAT
Electronic Arts



ARE YOU A FRUSTRATED DESKTOP PILOT? Is that MiG-25 flying rings around you? Sounds like you could do with some help from Uncle Chuck, the Mighty Yeager, bearer of the Right Stuff and the first man to fly faster than the speed of sound.

In his latest collaboration with the guys from San Mateo, Electronic Arts, that aviatory legend Chuck Yeager assesses your flight technique and tells you how to get out of tricky combat situations - and all using speech digitised from the living legend himself!

Chuck Yeager's Air Combat has been brought to you by Bruce Iverson, the same guy who was responsible for *LHX Attack Chopper*, but it's also had major design input from his Chuckness.

This collaboration gave Iverson a real buzz: "I admire anyone who has the guts to fly in a real dogfight," he confides. "The more I read about it, the more amazing it seems that people actually do it. Yeager is especially admirable because he based a whole career on dangerous flying."



You can choose from over 50 missions, including some of the most hair-raising aerial combat from World War II, Korea and Vietnam - the result is a series of fast and furious dogfights involving up to 16 aircraft.

Having chosen their kite, selected the tactical situation, fixed the skill of enemy pilots and then finally chosen the number and type of enemy aircraft from 17 different models (whew!), trainee fighter pilots can invoke a number of cheats to get them through their first dogfights. Invincibility, easy landings and a never-ending supply of ammunition are all available to those who *have* got the Right Stuff - but don't want to use it just yet.

Developing the game has involved Iverson in quite extensive research. "The first step is reading the historical sources and deciding what qualities of each plane should be included," Iverson explains. "The FW-190, for example, gives poor performance at high altitude. I have to make sure that my aerodynamics code simulates these factors... and I rewrite it until it does."

Before he started devising computer games, Iverson used to cook hamburgers for a fast food restaurant in Florida - but hey... that's irrelevant!

Back on the case, our man got most of the ideas for

HEART OF CHINA
Dynamix/Sierra On-Line

FOLLOWING ON from the cyberpunk detective adventure *Rise Of The Dragon*, the second product to spring from Dynamix' Game Development System is set way back in the roaring '30s.

In *Heart of China*, you can visit numerous exotic locations of the time, from the cafes of Paris to dirty Shanghai backstreets. Like countless games before it, your task is to rescue a pretty young woman from a bunch of dastardly kidnappers.

At least you're not tied to the keyboard though - you just look at the screen, place your cursor over anything that interests you, and press the fire button to see what happens. "With our 'point-and-click' interaction system, our goal was to eliminate the frustration factor from adventure gaming, so that nothing interferes with the experience of the game," confirms Jeff Tunnell, Dynamix' President.

To keep even the most dedicated couch potato happy, Heart Of China includes beautiful hand-painted backdrops and randomly generated animations, an indication of why there is eight megabytes of game data in there.

Now that Dynamix has combined full-colour paintings, live actors and digitising to achieve the stunning look of Heart of China, the 'interactive movie' seems just that little bit closer.

EXPERIENCE THE ORIENT through the glorious *digitised splendour of Heart Of China.*



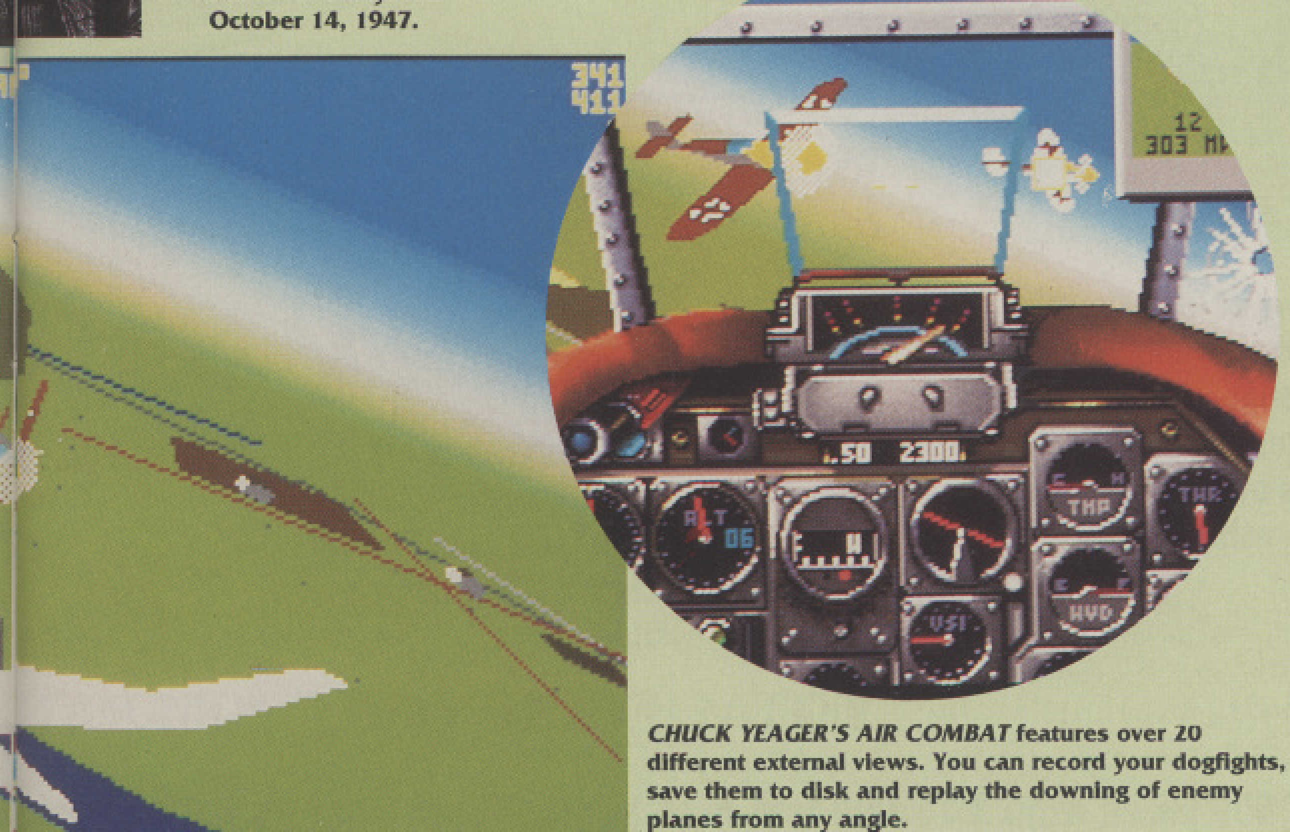
ELECTRONIC ARTS' original Yeager game has now sold more than 480,000 units.

BRUCE IVERSON (below left) with the one-and-only Chuck Yeager - the man who broke the sound barrier flying 'Glamorous Glenys' on October 14, 1947.

Chuck Yeager's Air Combat from technical journals. "I started with Yeager's autobiography. After that, I read lots of books trying to decide which were the most interesting air battles. I tried to select missions that would highlight particular combat tactics, strengths and weaknesses of various planes."

The game incorporates fast vector-based graphics technology combined with realistic special effects. Ken Hurley provided the digitised sound, bitmap scaling code (wowza!) and 'dithered horizon' effect. Apart from the digitised 'Chuck-speech', the game features synthesised sound effects for gun and explosion noises, which were put together by Dave Warhol and Mike Sanger.

One thing's for sure, Iverson says his next project won't involve any 3D calculations... but will it involve hamburgers?



***CHUCK YEAGER'S AIR COMBAT* features over 20 different external views. You can record your dogfights, save them to disk and replay the downing of enemy planes from any angle.**

FOOD FRENZY

THERE'S MORE TO THE U.S. OF A. than games you know - this little country of ours is also as good a place as any to chow down! Here's a rough guide to my favourite eateries in my own home town... the Big Apple.

So you've just landed in JFK airport and you're looking for a filling meal that's a little bit different. How about a Japanese Steakhouse? In a Benihana restaurant you can experience the sights and smells of food being cooked on searing hibachi grills.

If you like your ribs a little less spicy, go for Tony Roma's Rib House. Take-out and delivery services are available in this cheap and tasty chain of diners.

And staying with Italy, what better place to eat Fetuccine Alfredo than in the world-famous Alfredo The Original of Rome? Here you'll be offered delicious Italian pasta, veal and chicken dishes along with live jazz music.

New York is packed with Mexican bars and eating places, one of the best is Cinco De Mayo in the Soho district. For a real treat, try the chicken in pumpkin seed sauce or pork based in banana leaves.

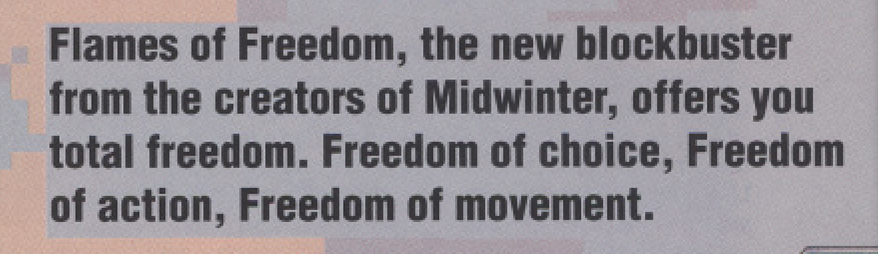
Check the local press for more details - and while you're at it, why not give me a call on 212 555 9647?

FLAMES OF

Flames of Freedom, the new blockbuster from the creators of Midwinter, offers you total freedom. Freedom of choice, Freedom of action, Freedom of movement.

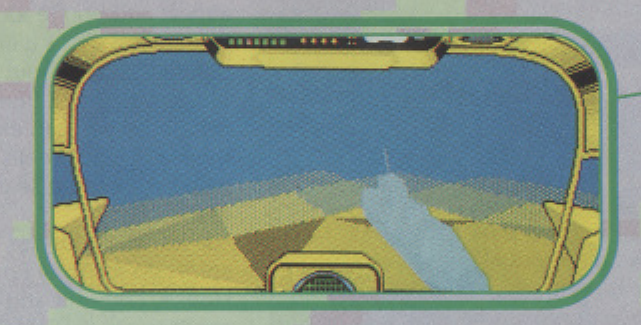


Dogfight with opponents over villages for command of the skies, or attack ground targets which serve the enemy's cause.

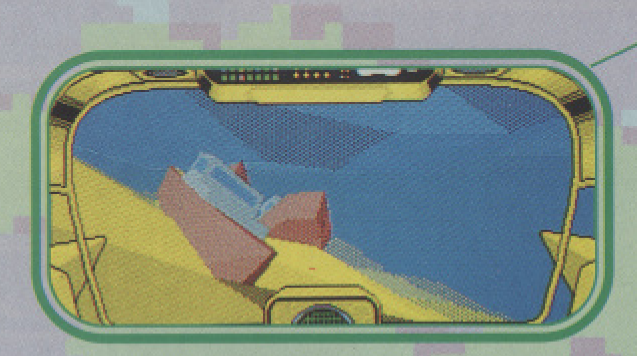




Night time sequences afford excellent cover for secret movement and actions, illuminated by the glare of your jeep's headlights.



The playing area of three million cubic miles is not restricted solely to areas above ground. You have full freedom of movement underwater, and three types of 'submarine' in which to achieve it.



Seek out and destroy enemy shipping units, condemning them to a watery grave on the sea bed, from where the ocean's surface is clearly visible above.



Screen shots shown are taken from the Atari ST versions. Actual sceens may vary by format

TOTAL FREEDOM- FROM RAI

(1,000 miles long X 1,000 miles wide X 15,000 feet high.) + (4,000 characters X 22 modes

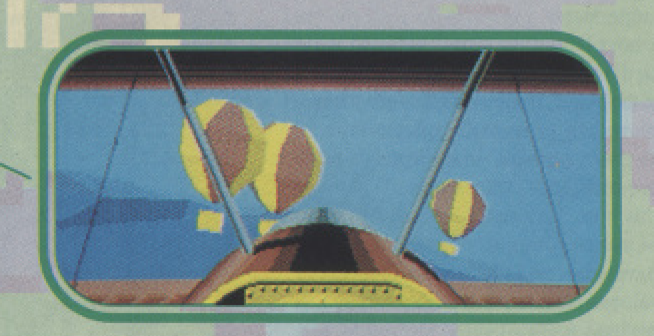
OF FREEDOM

A three dimensional environment packed with action, adventure and strategy. Entering it is easy......breaking free is what's hard !

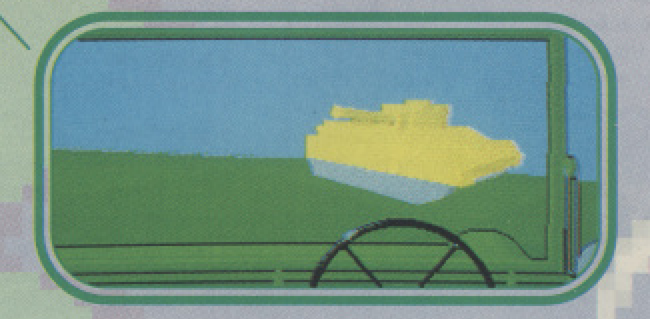


A million square miles of accurately mapped 3-D terrain, generated by fractal techniques, and fully light sourced throughout, provides a playing arena far superior to even its predecessor, Midwinter I.

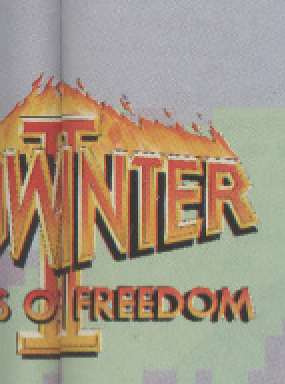


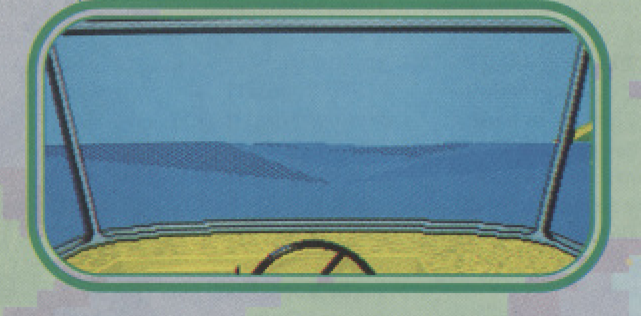


Fly the skies above the forty-one islands by helicopter, zeppelin, parachute, rocket pack, or, as seen here, biplane and balloon, all offering superb views of the land and of the other aircraft.



The enemy have a vast array for firepower aimed at you, on land, in the air, and across the sea, and react quickly and intelligently to your actions.





The sea surface is generated by constantly moving fractal points, causing you to bob up and down as you swim or sail across it.

Flames of Freedom will be available shortly for your Commodore Amiga, Atari ST and IBM PC compatibles.

INBIRD MASTERS OF STRATEGY

es of transprt X 1,000s of buildings) = 3,000,000 cubic miles of Action, Adventure and Strategy.

We know them only as the coolest coders in town, the ace assemblers, the bigwigs of binary... but where did they come from? What force has made those Bitmap boys the dynamic demons of design that they are today? In an exclusive interview, *The One* magazine can blow away the cobwebs from the Bitmaps' murky past as Brian Nesbitt goes One On One with...

Mr. and Mrs. Bitmap

WAY BACK IN THE MISTS OF TIME, in the secluded village of Wyrepiddle, a miracle happened. Mrs. Anna Bitmap (nee Log) gave birth to quadruplets: three bouncing baby boys and one girl. Both she and her husband, Bobby, must have had little idea that their sons, Eric, Michael, and Steven were destined to become superstars.

The three boys (and their sister, Belinda) led a quiet but hard life in the village, attending the local school and later studying at the grammar school in the nearby town of Chipping on the Wold. It was there, perhaps, that the seeds of their stardom were planted.

Sadly at this time their sister Belinda (who many would argue was the boys' original inspiration, and could have gone on to be an even more famous developer than her incredibly famous brothers), perhaps feeling overshadowed by her brothers' success, was driven to despair and ran away from home to join the circus. Although she's thought to be alive and well, she was last seen performing as an anchor woman for a Soviet acrobatics team in 1978.

The other sadness in the boys' early life was that they saw little of their father. He had to rise at five every morning to begin the long journey to the Cornish tin mine where he worked, and he would never return until long after the boys' bedtime.

However, after much investigation, we managed to track down Mr. and Mrs. Bitmap, now living in comfortable early retirement in a cottage on the Isle of Lewis in the Outer Hebrides, and asked them about the Bitmap Brothers' formative years.

BRIAN NESBITT: Did you have the remotest idea on that fateful day that your sons would grow up to become famous?

MRS. BITMAP: Ooh no dear, of course they were very special to me - Michael with his cute little chubby chops, Eric with his little plastic sunglasses, and... erm, the other one with the long hair - but I had no idea they were going to become special children for so many other people too.

Anna Bitmap consoles a young Belinda.

MR. BITMAP: We're very proud of them...

BRIAN NESBITT: Weren't you at all surprised that for quadruplets, none of your children remotely resembled each other in the slightest?

MRS. BITMAP: Ooh yes dear, even the midwife said to me: 'Well I never Mrs. Bitmap, to look at your boys you'd think they weren't really brothers at all.' So I had a good look myself. 'Ooh yes,' I says, 'who'd ever believe they all came from my womb.' (Pardon my French.) Didn't I dear?

MR. BITMAP: Mmmph! What?... Oh yes... we're very, very proud of them though...

BRIAN NESBITT: Do you find it alarming that the boys are still playing games now that they're all grown up?

MRS. BITMAP: Ooh no dear! Well I mean, take my neighbour, Mrs. Molyneux, her little boy still plays with Lego. And those lads from down the road, Mark and Dominic, they're a lot older than my boys and they still get up to all sorts of pranks.

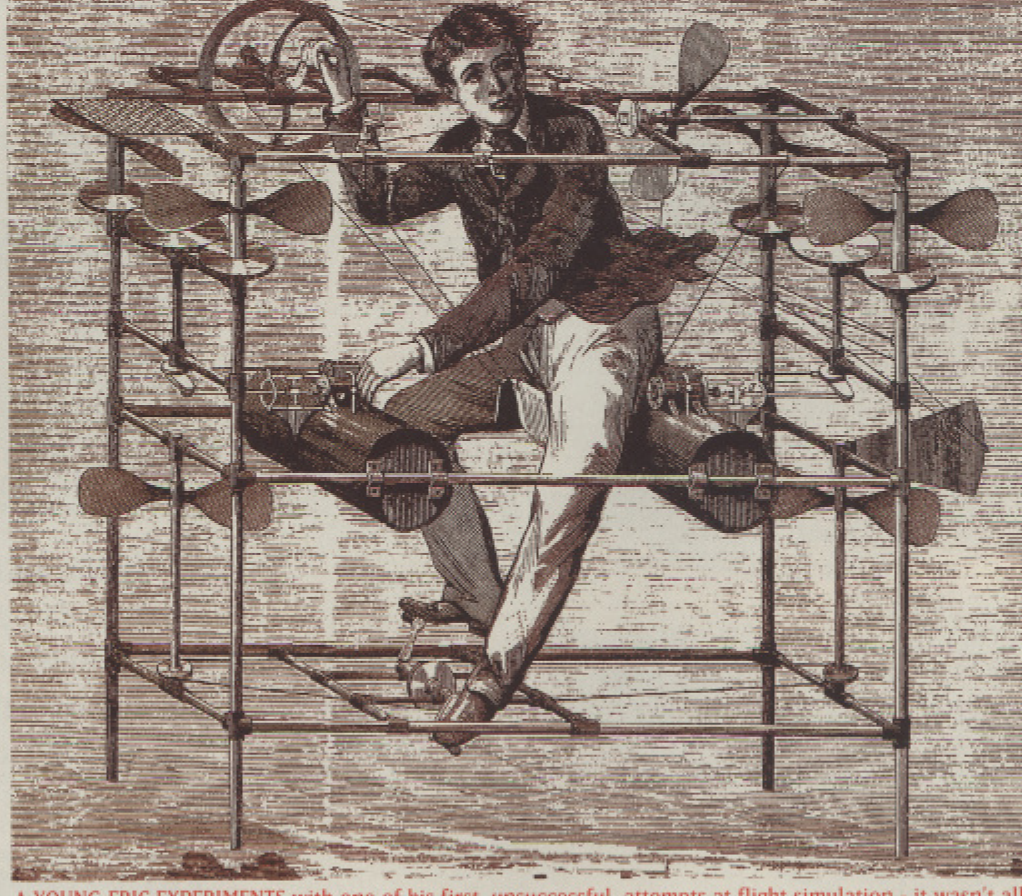
BRIAN NESBITT: Did any of the boys keep pets?

MRS. BITMAP: Ooh no, I wouldn't allow animals in the house. Not after what happened to poor Mrs. Minter. Her son kept bringing home all sorts of nasty smelly creatures. Well I mean, have you ever seen the mess a dromedary makes on the carpet. Filthy beasts.

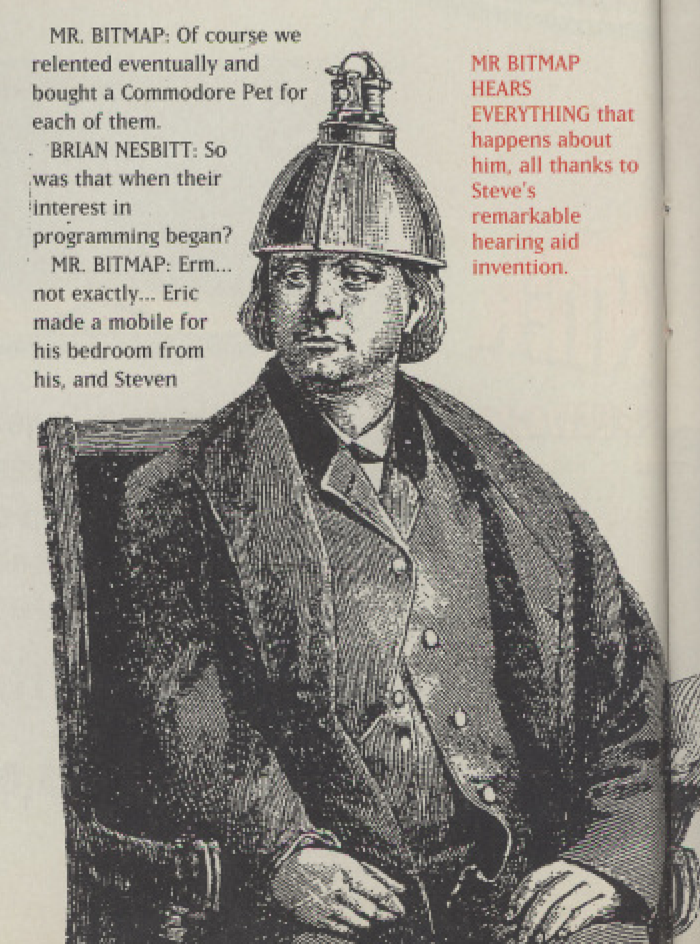
MR. BITMAP: Of course we relented eventually and bought a Commodore Pet for each of them.

BRIAN NESBITT: So was that when their interest in programming began?

MR. BITMAP: Erm... not exactly... Eric made a mobile for his bedroom from his, and Steven



A YOUNG ERIC EXPERIMENTS with one of his first, unsuccessful, attempts at flight simulation - it wasn't all wasted effort though, this craft became the prototype for the ship in *Xenon II*.



MR BITMAP HEARS EVERYTHING that happens about him, all thanks to Steve's remarkable hearing aid invention.

Belinda Bitmap - where is she now?

and Michael both cut theirs up to make into accessories for their action men. We're very proud of them though...

BRIAN NESBITT: Was it a difficult time for you when the boys became interested in the 'birds and the bees'?

MR. BITMAP: Erm... no, not really, they are all nature lovers, and they all joined the Young Ornithologists Club. So, no, that wasn't a problem... we didn't have to tell them anything at all... and we're very proud of them for that.

BRIAN NESBITT: Ah... well... what about girls then?

MRS. BITMAP: Ooh no, my boys didn't have anything to do with girls. Filthy beasts. No, no, I wouldn't let them go with girls at their tender age. Well I mean, have you ever seen the mess a dromedary makes on the carpet?

MR. BITMAP: They have been seeing that nice girl recently though. You know, the singer... Betty something or other... The one with the nice...

MRS. BITMAP: Yes, dear. Be quiet now. I don't think these nice gentlemen want to know about that.

BRIAN NESBITT: Was there anybody who influenced the boys in their childhood?

MRS. BITMAP: Ooh yes, their Uncle Tom was a great influence. He was certain that the boys were destined for great things. I remember him saying: 'One day lads, you'll be Gods. I've seen how resourceful you all are. You've got magic pockets, and great things are going to spring from them by 'eck.' They were ever so fond of their Uncle Tom. He was a bit of a renegade though.

ANOTHER OF Eric's 'flights of fancy' heads for ground.

BRIAN NESBITT: So you think it was Uncle Tom that influenced the boys and led them on the road to stardom?

MRS. BITMAP: Ooh... well, perhaps not, no.

BRIAN NESBITT: Do you ever see your boys anymore?

MRS. BITMAP: Well... sort of. Around Christmas time, we usually get a DPaint disk with a picture of the three of them on it, sprawled over some beach or another...

MR. BITMAP: Usually that Betty whatsit...

MRS. BITMAP: No, beach... BEACH. Where's your hearing aid gone?

(At this point Mrs. Bitmap fumbles around inside Mr. Bitmap's, shirt and pulls out a strange looking device with lots of buttons)

BRIAN NESBITT: That's a very unusual hearing aid...

MRS. BITMAP: Ooh well that's because Steve built it you see. It was an amazing sight, he took a few odds and ends from his little tool kit, pushed his glasses further up his nose and disappeared into his room for about an hour. When he came out he was holding this.

BRIAN NESBITT: So how does this hearing aid work?

MRS. BITMAP: Ooh now this is very interesting. This button turns it on and off and this button controls the volume.

BRIAN NESBITT: What about that one?

MRS. BITMAP: Ooh the Nashwan button, that's my favourite. Press that and for the next 10 seconds you can hear everything within 10 miles. It's great for keeping up with all the gossip around here. I mean, did you know that Mrs. Pelling at No. 3D has just had a pool put in?

BRIAN NESBITT: Uh.. no. Anyway, do you ever get down to London to pay the boys a visit?

MRS. BITMAP: Well, we went down there recently...

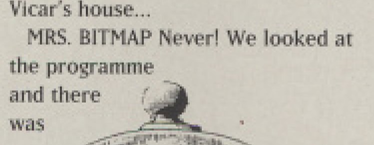
MR. BITMAP: Never again!

BRIAN NESBITT: You sound rather negative about the whole affair. What happened?

MRS. BITMAP: Well it was like this. When the boys won that award for *Speedball 2*...

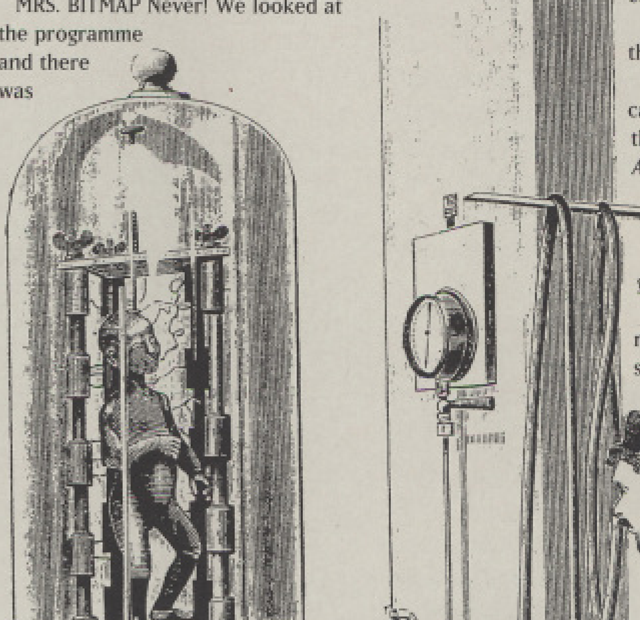
MR. BITMAP: That made us proud...

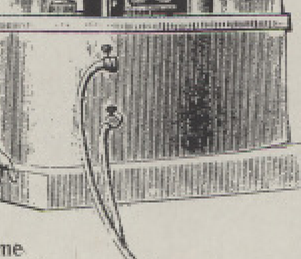
MRS. BITMAP: ...they kindly invited us to go down to the ceremony. Well, we've never been insulted so much in all our lives, never. Have we dear?



MR. BITMAP: Well there was that time at the Vicar's house...

MRS. BITMAP Never! We looked at the programme and there was





some presentation to a Virgin! Well I mean, it's not the thing decent respectable people want to know about is it, so we left immediately? In the old days the boys used to come up and see us. That was great. Father would get his Bontempi out and we'd all gather round and hum along to classic game soundtracks.

BRIAN NESBITT: Oh... let's get back to the boys and their earlier days. We heard that the origins of one of their games came from around here. Do you remember what happened?

MRS. BITMAP: Oooh yes, I'll never forget that day...

MR. BITMAP: Neither will the local football team...

MRS. BITMAP: You see one of little Steve's earlier inventions was a small portable satellite telly receiver. One day he was watching some American sport or another when all of a sudden the three of them went into his little room. There was a lot of banging and eventually the boys came out with bits of steel attached all over their bodily functions.

MR. BITMAP: They had spikes coming out of every....

MRS. BITMAP: They picked up a rugby ball, went out of the door with Eric mumbling about an experiment or something and went down to the local football club, the Chipping Wanderers. As they walked in, the team's trainer started giving them strange looks.

MR. BITMAP: Was he ever cleared of those charges?

MRS. BITMAP: Do be quiet. Anyway, without warning, the boys charged into the team on the field. There was blood flying everywhere...

MR. BITMAP: It was a marvellous sight, all them lads enjoying themselves... we were very proud of them...

MRS. BITMAP: The boys eventually walked away from the field shouting 'success' and so on. They went home that night and worked on their computers all night long.

BRIAN NESBITT: And *Speedball* was the result?

MRS. BITMAP: Good heavens no. That came about from watching Millwall on the telly. This game was called *Blood And Death On A Football Field* or something. It never got released, funnily enough.

MR. BITMAP: They're still trying to get the stains out of that pitch.

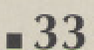
BRIAN NESBITT: Have you any message you'd like to send to your sons?

MRS. BITMAP: Ooh yes.... I'm stuck on level three in *Cadaver* and I was wondering if they could help me out with a few clues...

MR. BITMAP: And we're... urmph... very, very proud of you all.



IT'S A LITTLE KNOWN FACT that, in his early days, Mr Bitmap was also a bit of a dabbler with technology. Here he tries his prototype 'slimming' cabinet out on Mike.



F-15 STRIKE EAGLE II



Four levels of difficulty will help you to learn quickly - and optional autopilot landings will allow you to concentrate on airborne action. The controls are simple, effective, and easy to remember. It is a great flight sim for beginners and experts alike.



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IBM PC & Amiga screen shots



An amazing ten viewpoints give you the opportunity to view the fast flowing 3-D environment from virtually anywhere around your plane - and a unique "Director" option can be used to automatically change the view for you, so that you're always looking right at the centre of the action.



The newest smart weaponry and laser-guided armaments are primed for launch - it's your job to make sure that you're in the right place at the right time, and avoiding the constant enemy attack being thrown at you.



Enemy pilots and missile crews act and react intelligently and quickly. Success depends on making the right moves - and making them fast. F15 Strike Eagle II puts you in the hottest seat of them all - Take a look for yourself.

F15 Strike Eagle II follows F19 and Gunship into the front line. The latest and gr

WORK IN PROGRESS

Gordon Houghton may have a fair way to go before he can join the golfing elite, but for now he can make do with placing his tee on the latest three-dimensional course

PROJECT
3D Golf (Working Title)

PUBLISHER
MicroProse

AUTHOR
The Thought Train:
Lee Hodgson
(Presentation, AI)
Mark Davies
(3D Graphics)

INITIATED
May 1990

RELEASE
Summer 1991

"We're trying to simulate the essential things such as reading the golf course correctly and positioning the ball, rather than the way you grip the club."

Tim Roberts,
Project Manager



THREE INTO FO

YOU MAY NOT HAVE Faldo's swing, erm... Faldo's temperament and, let's see, the strength of, um... Faldo! But none of these is really necessary if you're to become the all-round golfer - at least that's the claim made by the people who are putting (geddit?) *3D Golf* together. Doesn't all this sound a little familiar though?

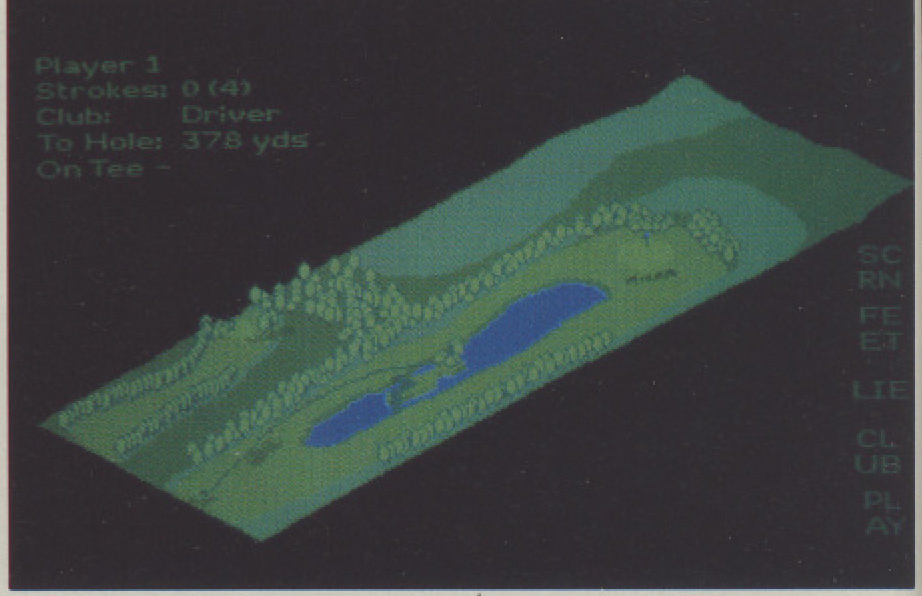
Tim Roberts, 3D Golf's project manager, doesn't think so - he reckons that MicroProse has a novel approach to simulating the pursuit of gentlemen: "What's unique about this game is that you experience a real landscape. What you get in virtually every other game are sprites and solid green going off into the distance. The 'true' 3D system in 3D Golf means that you get a feel for the contours of the land."

Using polygons and vectors to construct a course may be new(ish - after all, Gremlin's *Greg Norman's Ultimate Golf* and Access' imminent *Links* both use the same perspective), but more traditional methods arguably have one advantage: they look more natural. Nonetheless, what this one loses in graphical terms it gains in flexibility and realism: you can actually see the raised greens ahead of you and watch the ball bounce off a mound or roll convincingly down a slope.

Probably the most striking feature of this system is its camera view, which allows you to track the ball in flight - just like



NO GOLF GAME WOULD BE COMPLETE without the option to practice your driving and putting. *3D Golf*'s driving range not only allows you to spray the ball everywhere, but also gives you something to aim at - in this case a couple of holes. Getting the ball to land happily on the raised greens is particularly difficult: a high shot has to be spot on, while a low stroke needs exactly the right amount of pace.



BEFORE EVERY STROKE you'll be able to examine a scaled-down landscape map of the hole. This gives an isometric view which can be rotated and viewed from four different vantage points, allowing you to carefully plan your shots. The red arc shows the ball's current direction, but you can change the aim simply by clicking the mouse button on the spot where you want it to land.

PLAYING A SHOT couldn't be simpler: one mouse-click sets the strength, while a second determines the height. The latter feature is unique to *3D Golf* and allows you to apply top or backspin: so, whether you need to hit the ball low out of the trees or you want it to land right next to the pin, height adjustment is the key. The strength bars shown here are only functional: the finished version will be semi-circular.

FORE DOES GO!

DESPITE THE EMPHASIS on accessibility, there are plenty of parameters for simulation fans to fiddle about with, including the position of your feet and the height of the tee. A more standard option is choice of clubs: there's a default selection for each shot, but at any time you can take your pick from five woods, nine irons, a pitching wedge, a sand wedge, and a putter. As you can see, Lee's skills have yet to be applied to the presentation screens.

on the telly! The finished product should extend this concept even further: "We're hoping to have selectable camera usage during the game," Roberts explains. "At the moment you can replay and save shots from a standard viewpoint, but we're trying to create a customised system which allows you to position cameras along the course and view your shot again and again from a variety of angles. This shouldn't be impossible, as cameras come fairly cheap once you've built your 3D world."

The game will be released on the MicroStyle label and, as with its stablemates such as *RVF Honda*, *Stunt Car Racer* and *Air Duel*, it's intended to combine 'fun' arcade action with the accuracy of simulation. Roberts elaborates: "We're trying to approach it from two sides: simulation and gameplay. From the simulation point of view it has to look and feel as though you're actually on a golf course. For instance, when the camera follows the ball you can see the landscape beneath you and understand how the course is made up.

"From a gameplay point of view, you obviously can't simulate too much, because there are so many things you can do wrong in a real game of golf - it all depends on your position and stance. We're trying to simulate the essential things such as



DESIGNER OF COURSE

THE GAME IS BEING DEVELOPED using *DevPac*, but the programmers have also created their own course editor. This is described as "an unwieldy creature", but if things go well, it could prove to be the next release after *3D Golf*. Tim Roberts explains: "It's quite complex at the moment, and we'd have to rework the front end completely, but if we refined it, we could release it later on and allow people to create their own courses. It would be quite a substantial product in its own right." If this plan comes to pass, it's likely that a further six course designs will be included. After that, data disks are a possibility, "but we'll have to wait and see." Each course does use the maximum amount of colours possible, but as Roberts points out, "given the landscape we're looking at, a fair number of them are shades of green." Meanwhile the 3D scrolling speed is well up to scratch, mainly because the program cuts out peripheral details when the camera rolls into action: it's currently running at 6-7 frames per second.



ANOTHER UNIQUE FEATURE is the television-style 'camera tracking' system, which initially follows the ball in flight, then switches to an imaginary fan's viewpoint at the side of the fairway to trace your shot along the final few yards. The frame rate is maintained by simplifying the graphical detail - once the scrolling stops, full detail is reinstated. It's a technique already used in some 3D flight games, and it succeeds because you end up watching the ball rather than the background.



ONCE YOU'RE READY TO TEE OFF, you're given the standard view of the course from behind the golfer. At the moment he's just a silhouette designed to test the number of animation frames required - in the finished game this will be replaced by a full-colour re-touched sprite. You can make any last-minute fine-tuning to your aim here, and because the 3D is vector-based this doesn't involve lengthy screen redrawing - now *that* should be a bonus!

reading the golf course correctly and positioning the ball, rather than the way you grip the club. Even so, there are plenty of those kind of parameters thrown in, such as the ability to position your feet and, of course, club selection."

Naturally, you'll also be able to apply spin: this will largely depend on the position of your feet and selecting the right club, but the height of the shot is also important: "I haven't seen many other games where you can actually control the end result - the program usually does it automatically for you according to the club you select and how hard you hit the ball. In real life you can control these factors to some extent by judging the height and looking at where the ball is going to land. If you watch golf on TV, you quite often see players aiming for high ground behind a pin and letting the ball roll back towards the hole."

Up to four people can play at once or, alternatively, there's a choice of 10 'ranked' computer opponents - each with his or her own playing style and performance characteristics. There will also be a variety of different game types: 'fourballs', 'singles', 'threesomes' and 'bestballs' should all be included. If you still want more, then the four difficulty levels should keep you smiling (as they make you anything from the kind of novice who hooks everything, to the professional who gauges the wind with an outstretched finger, selects the right clubs and finishes with a round of 61 every time).

The finished program will include six courses, two of which will be imaginary, but four will be based on existing courses in Britain and Europe (which goes against the usual trend of setting golf games on the other side of the Atlantic). Roberts explains why: "I think every golf game that's ever been released has got Torrey Pines on it - we thought we'd do some of the European ones for a change." However, because data disks could be in the pipeline (see box), there is nothing to prevent MicroProse releasing an American tour at a later date. For now, Tim has written to several clubs throughout the country for permission to use their designs, but no firm promises have been made as yet.

The programmers behind this epic journey to the 19th hole are Lee Hodgson and Mark Davies, collectively known as The Thought Train. Lee is responsible for all the front end graphics and is currently tackling the artificial intelligence for the computer opponents, Mark's field of expertise, on the other hand, is the 3D graphics routines. Although Roberts admits to never having picked up a golf club before he started this project, both Hodgson and Davies are keen golfers.

This is their first major project, as Roberts explains: "They're fairly fresh out of college - they've done little bits here and there, but nothing substantial." The duo's future plans lie squarely in the games domain, but they want their next project to be a little less serious. This time next year we could be keeping our eyes peeled for the last word in shoot 'em ups from The Thought Train...



YOUR HANDICAP IS UPDATED after each round - with the results then accessible on your personal statistics screen. The bar chart allows you to see instantly which hole on each course is your worst, so that you can practice it to perfection. Tim Roberts elaborates: "Your ultimate aim is to achieve Professional status and defeat all of the ranking computer opponents - after that, the only limit is how far below par you can get. The whole thing's a learning process - people should always be able to come back to it and still have things to do."

Hole	P	1	2	3	4	Hole	P	1	2	3	4
1	130	3	11			10					
2						11					
3						12					
4						13					
5						14					
6						15					
7						16					
8						17					
9						18					
	130	3	11								

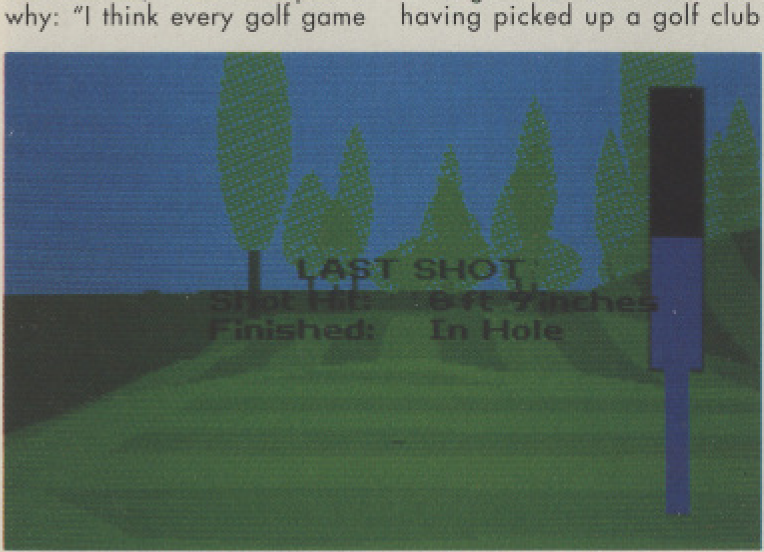
Handicap 28
Score

1: Player 1 (+8)

AFTER EACH HOLE, a comprehensive score card reveals the state of play and details your achievements, not only in isolation, but also in comparison to all of the other players currently competing. Your computer opposition is roughly divided into two distinct groups: they're either run-of-the-mill players or members of the elite - the Top 10. No famous names have been licensed to fill these categories so far - and none are likely to be either!



AT THE MOMENT, holes are loaded in two at a time, cutting down on loading time and making disk-swapping negligible. The final disk count should be three: one for the program, one for the courses, and (probably) a supplied data disk. This data disk will be capable of storing 12 player profiles (in effect, a dozen courses per player), 12 games in progress and 12 shots - so, at last, you can prove that you really did get that hole in one. If you want additional storage space, the program has a facility for creating data disks of your own.



ONCE YOU'VE MADE IT TO THE GREEN, an unusual strength meter allows you to gauge the power of the shot. Straight putts on a flat surface only require the bar to be half-filled, so a downhill putt needs the lightest of touches and an uphill one needs that extra 'oomph'.



THE COURSES WILL VARY in difficulty: some will have clumps of old oak trees and dog-legs, while others will feature lakes and other hazards - the easiest will just be wide open fairways with a couple of bunkers. "The aim is to avoid having six similar designs, because people will just go back to their favourite one time and again. This way you'll be able to start off with the easy courses and work up to the near-impossible ones."



AN ACCURATE WIND FACTOR is essential to the realism of a golf simulation - just look at those trees quiver. All right - you've guessed it - they're not moving at all! But they will: the code is already lurking in the program, but no icon has yet been designed to indicate strength and direction.

No PC Graphics Here.

As everybody knows, many Amiga games aren't really Amiga games at all. They're PC games in disguise. But now Accolade introduces three awesome games that definitely are "Made in Amiga." That means enhanced 32-color Amiga graphics. Great Amiga sounds. Hot Amiga music. And dazzling Amiga animation. If you're looking for 100% pure Amiga adventure, Accolade has three graphic examples.

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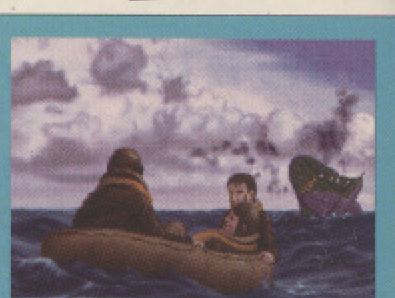
TH–TH–TH–THAT'S ALL FOLKS

Well, for most of us. Next month's issue of *The One* is going to be somewhat different. For a start, none of us will be here. We're all heading off to meet fresh challenges head on, to be replaced by the lads from our ex–sister magazine *ACE*. Don't worry though, you're in good hands as one of these is none other than the irrepressible Gary Whitta. Yep, Whitta's back home where he started and together with the others (Jim Douglas, David Upchurch and Jim Willis) is bound to bring you the brightest, liveliest, most informative read for Amiga games, every month, without fail.

Before the rest of us depart though, we would like to thank everyone who's helped us put *The One* into your hands each month. Whatever part you played, no matter how small, your efforts were greatly appreciated and, we hope, well rewarded.

Almost time to hand over to the new boys in town so with a lump in our throats and a tear in our eyes, we wish everyone all the best and... Goodbyeee!!!

Paul, Jools, Heather and Gordon



APRIL1992

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And Finally... Ultra–special thanks to: Kerrin Hands, Geoff Fowler, David Upchurch and to everyone else who's helped us over the years!

WORK IN PROGRESS

Do games really need beefy heroes with access to more military hardware than Stormin' Norman? Laurence Scotford thinks not, as he investigates Storm's latest coin-op conversion...

SISTERS ARE DOI

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Rod-Land

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Storm

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RELEASE
September 1991

"We are writing the 16-Bit versions the way the arcade version should have been written."

Ronald Pieket Weeserik, programmer

IT'S A REVOLUTION! Well, that is, if a revolution can be all fluffy, cute and nice, then this probably qualifies.

What we are dealing with here is an arcade game which features female characters that aren't clad in studded leather bikinis and brandishing phallic swords. Instead, *Rod-Land*'s heroines are cute little fairies clad in pretty (and modest) dresses and armed with wands (okay, so the wands are a bit suspect, but you can't have everything).

The fairies in question, Tam and Rit, are a sort of female equivalent of *Bubble Bobble*'s heroes, Bub and Bob (who, of course, later made a reappearance in *Rainbow Islands*). The story which jollies Jaleco's coin-op along is that Tam and Rit's mum has been kidnapped and locked up at the top of the Maboot's tower. Understandably, neither of the girls is happy with this situation, so they pack up their troubles and set off to the rescue.

To help them in their quest, the village elders have given the girls the Rods of Sheesanamo: special wands designed specifically for monster-bashing. What's more, daddy has made each of them a present of a pair of Rainbow Shoes - handy items if a quick getaway is called for.

This more-or-less standard scenario sets the scene for a colourful platform romp where our two long-haired heroines are beset by a variety of creatures from the land of cute. These range from bunnies with horns to the bizarre Polymorf monster (nicknamed The Sleeping Bag Monster by project manager Dan Marchant, because it resembles that very item - with teeth). All in all, this promises to be one of the most delightful and playable coin-op conversions of 1991.

The conversion is being handled by Random Access, one of the most competent teams in the business, with titles such as *Silkworm* and *The Ninja Warriors* already under its collective belt. And according to Dutch programmer Ronald Pieket Weeserik, this conversion has been plain sailing compared to those previous games. "It's nice to do a game that the computer is capable of emulating," he comments. "Everything in the coin-op can be included and the finished game will run at the correct frame rate."

PLATFORM PROBLEMS

In fact, Random Access is not merely reproducing a near-perfect conversion of Jaleco's machine, it's actually hoping to improve on it. "If you play the coin-op you'll notice lots of bugs," Weeserik points out, "such as enemies getting stuck at the top of ladders, the ability to slam enemies down on thin air, and not being able to zap things from ladders! These have all been corrected. We are writing the 16-bit versions the way the arcade version should have been written."

The slamming-down-onto-thin-air bug occurs when either Tam or Rit catches a monster at the end of a platform. It's then possible to swing the monster over the edge of the platform and slam it down onto thin air - try this in Storm's version and the monster will simply go hurtling down to the next platform and land with a thump.



TO BEGIN AT THE BEGINNING... here's the coin-op. Yes, yes, we know the sprites look extra-specially cute and the bunnies don't look at all deadly, but just wait until you get within snapping distance! Notice the balloons, one of two very useful forms of transport (the other being the Teleport doors).



HERE IT IS AGAIN, nicely demonstrating how the weapons can put a halt to any monkey business. These destructive bolts are produced by setting of the dynamite.



you can see, the graphics are faithful to the original - and the whole thing is just as sickeningly cute. Note how Tam and Rit turn into little fairies when they die.

As well as the corrected bugs, eagle-eyed players will notice the inclusion of some additional screens - so even if you can play through to the end of the coin-op you should find this version more of a challenge.

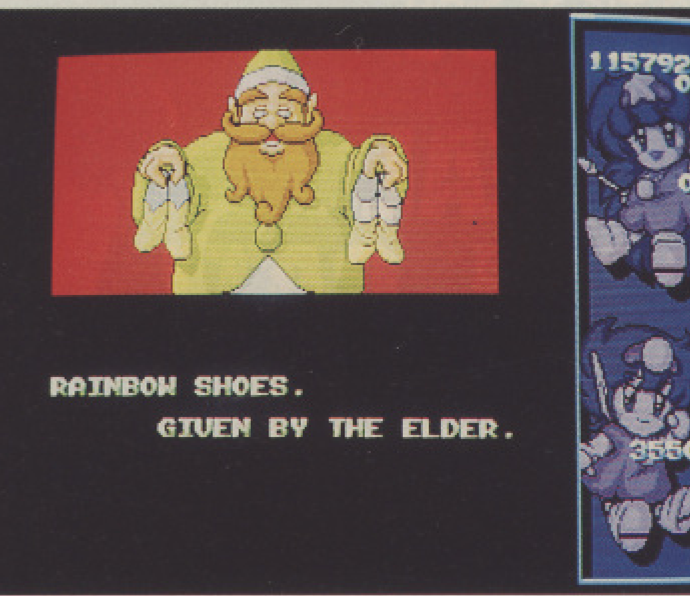
MORE THAN MEETS THE EYE

SOMETHING THAT YOU WON'T FIND in the coin-op are hidden features and bonuses - because, unlike most modern arcade machines, Jaleco's baby is completely devoid of them. Once again, this is a deficiency that the boys at Random Access are anxious to rectify. These extras will probably only be revealed by use of special mode activation codes - and those of you who've really got into *The Ninja Warriors* will know just how bizarre Random Access' cheat modes can be.

NG IT FOR THEMSELVES

SOUND

WHILE THE TREND in modern coin-ops is to sample sound effects (presumably to benefit from the more realistic quality), Jaleco has synthesised all the effects in *Rod-Land*. Weeserik is going to attempt to copy the results as closely as he can. In the spirit of general improvement however, he feels that several of the less suitable sounds might get replaced by something a little more palatable.



THE BOOTS ARE USED to create a portable ladder just where you need it. This can also be used by enemies though, as it stays in place until you move it again.

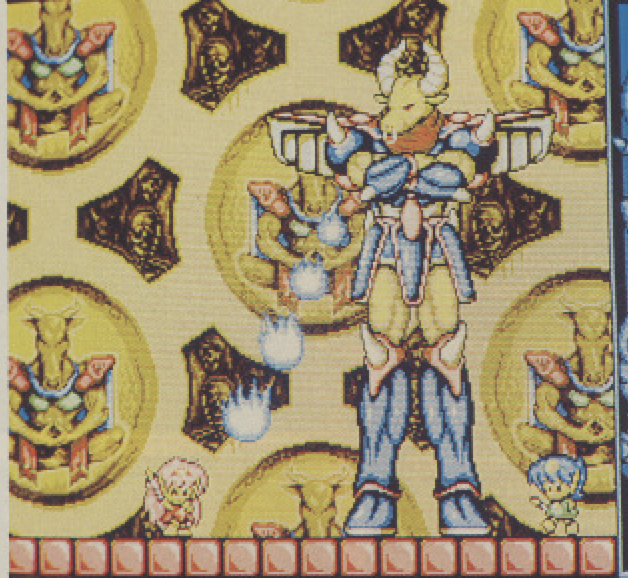




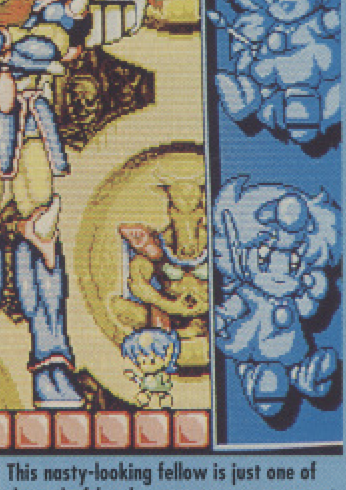
THIS IS THE EASIEST WAY TO BUMP OFF ENEMIES. Just grab them with your magic rod and bounce them back and forth until they turn into a weapon. This weapon can be left in place until it's needed and then activated to destroy further enemies and turn them into bonuses.

GRAPHICS

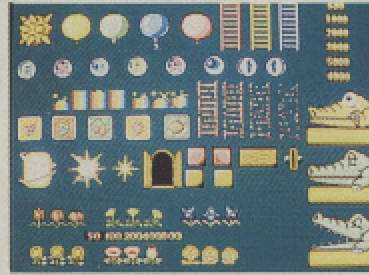
GRAPHIC ARTIST NED LANGMAN has managed to get all of the original graphics into this conversion, but it hasn't been easy. The sprites were simple enough, but the backgrounds presented some problems. Jaleco had supplied a disk with the backgrounds stored as 16 x 16 pixel squares, jumbled up and in the wrong colours. Since there were about 500 of them in total, making sense of it all caused a real headache. However, one surprise extra that Ned did find on Jaleco's disks was a set of animations that hadn't been included in the final version of the coin-op. There was an extra animation for each of the enemy sprites, showing, for example, the chick pulling a worm out of the ground or the rabbit eating a carrot. Rather than just use these willy-nilly, the team decided that they would be used to indicate when the monsters were about to change from their normal patrol mode to their attack mode. Remember - you have been warned!



This nasty-looking fellow is just one of the end-of-level monsters you can expect to encounter in the finished version.



THE POLYMORF (OR SLEEPING BAG MONster) is a disgusting creature that slimes its way up to an unsuspecting fairy and then rolls its tongue out (yuk!).



SOME OF THE OTHER SPRITES, ranging from the bonuses left when enemies are destroyed with weapons to the cute croc' - what's he for? You'll just have to wait and see.

WIN A REAL COOL CAT!

A LYNX HANDHELD COULD BE YOURS IN THIS GREAT ATARI COMPETITION

IMAGINE BEING ABLE TO surf, skateboard, tackle a BMX course or chill out with your 'hackeysack' - all under the blazing Californian sunshine... and all without leaving your bedroom!

Well the winner of this great competition will be able to do just that, as Atari is offering one of its all-new Lynx portable consoles, complete with Epyx' *California Games* as first prize.

The latest colour handheld to hit the market, the Lynx offers a 3½" back-lit colour LCD display, built-in joypad and two-button control set-up, an AC adaptor and a 'ComLynx' cable so that up to 16 players can take part in certain games. Also, a clever piece of software trickery allows the screen to flip by 180°, so that the machine is just as comfortable for left-handers as it is for the rest of us.

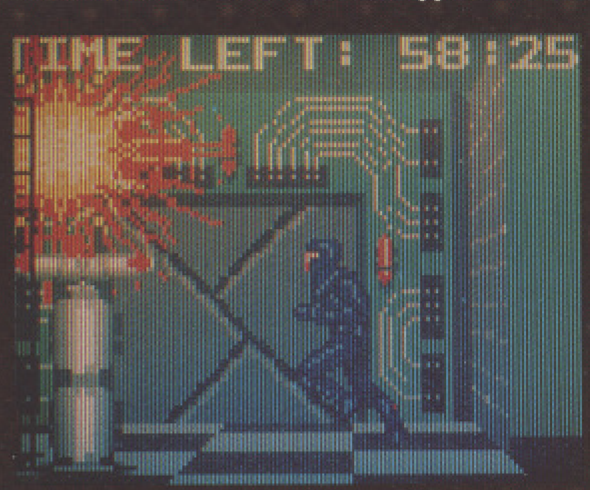
The basic unit, that is the one which comes without a game included, costs £79.99. In all, there are 16 titles to choose from including the aforementioned California Games, *Rampage*, *Rygar* and *Road Blasters*, while a further 50 games are currently in development.

So how can this great prize be yours? Simple - just solve our Californian teaser and send your answers on a postcard (or the back of a sealed envelope) to:
California Dreamin',
The One, EMAP Images, Priory Court,
30-32 Farringdon Lane, London EC1R 3AU.
Entries should arrive no later than Monday June 10th 1991 - and don't forget to include your full name and address.

THE SMALL PRINT

The editor's decision is final and no correspondence will be entered into. Employees of EMAP Images, Atari and Epyx may not enter. The winner's name will be published in a forthcoming issue of *The One*.

RIDE THAT PIPE! Epyx' *California Games* in full flight on the Lynx.



INVADE THE STEEL COMPLEX to rescue the president's kidnapped daughter in *ElectroCop*, just one of the 16 titles currently available.

CALIFORNIA TEASIN'

California, the surfing capital of the U.S.A., has been celebrated in song by countless groups, including The Eagles, The Beach Boys and The Mamas and Papas. To be in with a chance of walking away with your very own Atari Lynx, all you have to do is match the three songs mentioned below to those three groups (simple eh? But if you do have any problems, try asking your dad!).

a) California Dreamin'
b) California Girls
c) Hotel California

WORK IN PROGRESS

Ciarán Brennan heads for Gremlin to see its new fantasy-based shoot 'em up take wing.

PROJECT
Pegasus

PUBLISHER
Gremlin

AUTHOR
Optimus Software
Neil Hill
(Coding)
Adrian Ludley
(Graphics)
Jason Falcus
(Project Management)
Mike Muskett
(Presentation Graphics)

INITIATED
October 1990

RELEASE
August

MY WINGDOM

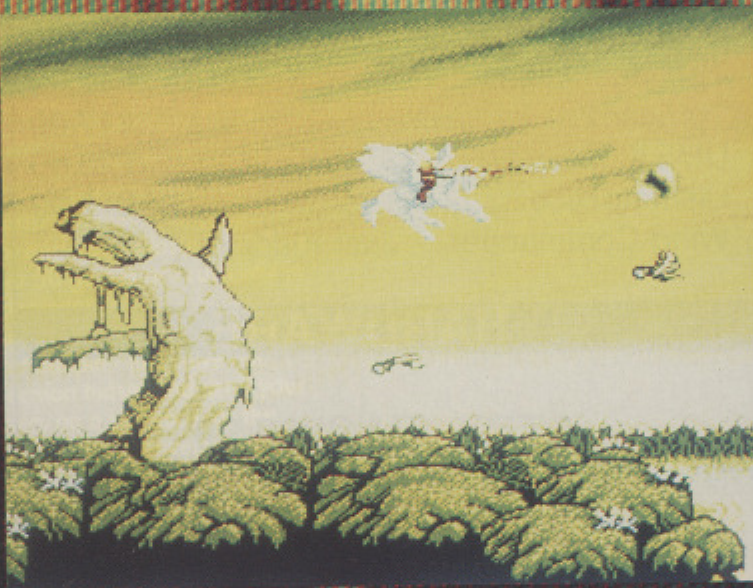
OPTIMUS MAY NOT be a household word in the world of games development in quite the same way as Bullfrog or Graftgold, but that doesn't mean that you haven't played some of the team's previous wares. Its previous output consisted of work for both Code Masters and Players and takes in such notables as *S.A.S. Combat Simulator, Powerboat Simulator* and *Saigon Combat Unit*.

Now however, Optimus has left budget games behind and is concentrating on this 50-level shoot 'em up which features the winged horse of Greek mythology as its major sprite and a dark tale of Satan and his followers to spur the player into action: apparently, old Nick has stolen the souls of four 'incarnations' (death, time, fate and war) and trapped them in gems. Your task is, as ever, to leap onto your horse and go after him - only this time your horse can double as a flying machine.

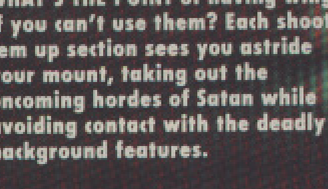
Although there are 50 levels, *Pegasus* splits neatly into five sections (unsurprisingly, comprising 10 levels apiece), with each featuring a distinctive graphics set. The gameplay is broken down further by the alternate appearance of flying (shoot 'em up) and walking (beat 'em up) action in each level.

But this isn't how it all started out. Optimus' original plans were for a similar game, but with only five or six levels - each of which could scroll both ways. However, this plan had to be dropped, as programmer Neil Hill explains: "We weren't happy with the way that the game was playing when we tried that - it was hard to predict what the player was going to be able to do with the screen going both ways, so you tended to lose some of the gameplay."

However, a number of elements have remained throughout the game's development, despite the numerous changes - the most obvious of which is the winged horse sprite: project manager Jason Falcus takes up the story: "We were trying to get away from the usual space-based stuff that's in every other shoot 'em up and we knew that we could do something really special with a fantasy scenario. So we put







WHAT'S THE POINT of having wings if you can't use them? Each shoot 'em up section sees you astride your mount, taking out the oncoming hordes of Satan while avoiding contact with the deadly background features.

DESPITE OUR HERO having his feet firmly on the ground, the beat 'em up sections use almost as much of the screen as their flying counterparts (mostly through the use of platforms and the like). These sections also feature some tough intermediate enemies including these animated statues who step from their pedestals to take you out. Note the lightning flashing in the background, an effect which features throughout.

TECHNOPORN

ORIGINALLY DEVELOPED on an IBM-compatible 286 running *PDS 2*, *Pegasus* runs at up to 50 frames per second throughout (with usually between 15 and 20 sprites active on screen at any one time and up to 26 on some occasions). The graphics have been rendered on a number of machines, using a variety of paint packages including *DPaint* and *OCP Art Studio*. There's no sound to speak of as yet - and as Optimus doesn't have its own sound maestro, this area will probably be overseen by a member of Gremlin's in-house team.



OM FOR A HORSE





FROM MOVIE STAR TO ANIMATED SPRITE, *Clash Of The Titans'* winged horse in original form (main picture) and as a series of sprite frames (above). Graphic artist, Adrian Ludley explains the process involved: "We got a copy of the film on video, genlocked it, drew the outline of the horse then shrank it down to the right size and went through it frame by frame adding the detail and touching it up." The original result of this labour was a series of 22 frames of elaborate equine movement, however this was eventually halved, as there was no room left for the other complex animation sequences such as the death and regeneration scenes.

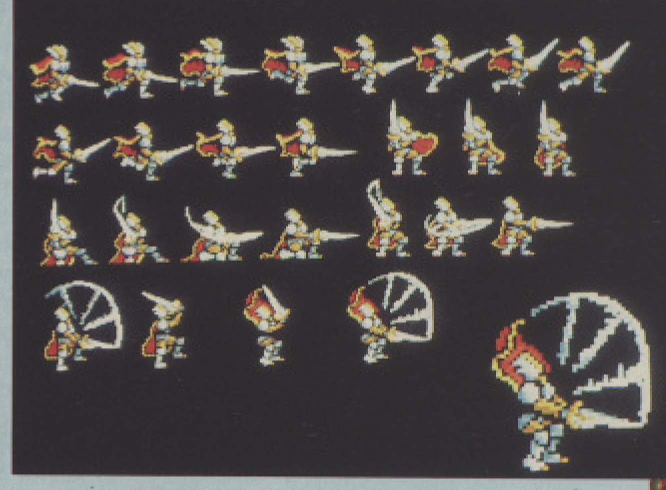
the two together and it all seemed to work out."

You would think that, with conviction like that, the winged horse came about as a deliberate matter of policy, but in fact it was completely accidental. Graphic Artist Adrian Ludley explains: "We got the inspiration from watching *Clash Of The Titans* which just happened to be on TV around the time that we were originally coming up with ideas."

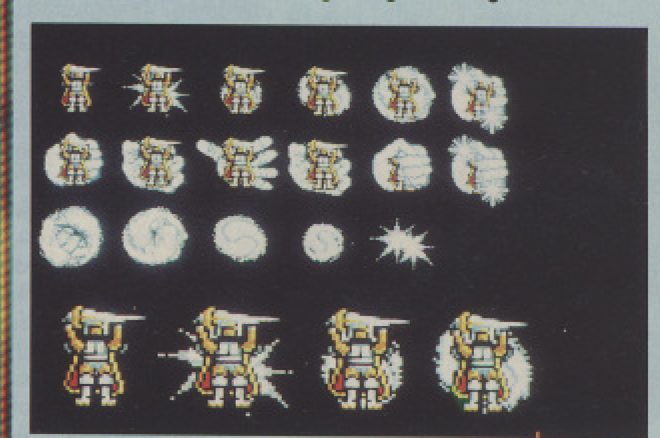
The boys immediately saw the potential for the flying nag to fit into the game which was still stuck firmly on their drawing board and - as all the best stories go - they've hardly looked back since. Now, as Pegasus nears completion, we can only hope that they aren't spending their time watching Carry On movies, otherwise who knows what their next effort could turn out to be?



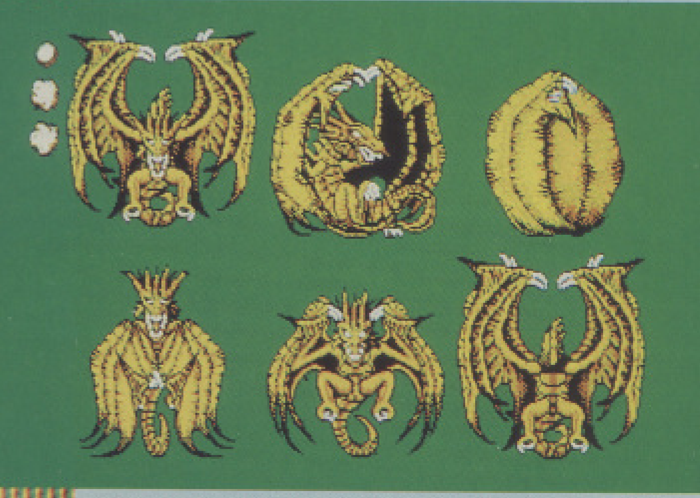
THE MEN FROM OPTIMUS (well, three of them at least). Left to right: Adrian Ludley (who has now left the company - and the country - to join Punk Developments in San Francis(c)o), Neil Hill and Jason Falcus.



HE MAY NOT BE DIGITISED from *LA Law*'s Harry Hamlin or some other hunky TV hero, but this actually means that the boys from Optima have to put even more work into moving the main character when he's not astride his mythological horse. This character is still unnamed, although Perseus, the current front-runner, looks like lasting the distance (apparently there's no mythological reason for this choice, it's just that Perseus and Pegasus go well together).



THE WAY THE STORY GOES, your on-screen persona is being protected in his quest by a powerful wizard. So, when it looks as though you're about to pop your clogs, your guardian simply picks you up, revitalises you and pops you back down into the thick of things, as demonstrated by these sprites. Your benefactor may be powerful, but he's not God, so this process can only be repeated three times (what do you want, immortality?).



BECAUSE OF THE GAME'S UNUSUAL STRUCTURE, the end-of-level guardians have been replaced by 'end of every tenth level' guardians, including this elaborate dragon.

TV or not TV? Kati Hamza ponders the question

SQUARE EYES

PROJECT
Mad TV

PUBLISHER
Rainbow Arts

AUTHOR
Stefan Hoffmann (Code)
Thomas Andrae (Graphics)
Heiko Schroeder (Development System)
Christian Kramer (Coding)
Ralph Stock (Project Manager)
Chris Huelsbeck (Sound)

INITIATED
June 1990

RELEASE
June

ON THOSE COLD, BORING EVENINGS after work, project manager Ralph Stock likes nothing better than to get out a couple of packets of ready-salted crisps, grab a can of Loewenbrau and flick on the TV. As fate would have it, it was on one of these heady nights that inspiration struck: "I was watching a very bad commercial channel and wondered what sort of people could run that kind of TV station - that's how the idea for *Mad TV* was born."

It didn't take long for the embryo idea to develop into a live and kicking game-plan. Appropriately, the storyline is so realistic that you could surreptitiously swap it with an episode of *Neighbours* and nobody would notice.

At the hub of the action are the madcap exploits of one love-lorn individual, Archie, as he attempts to ingratiate himself with the love of his life, Betty Botterblom, a devastatingly beautiful television announcer. By a stroke of astounding coincidence, Archie just happens to bear more than a passing resemblance to Manfred L. Feinbein, Mad TV's new programme director - so naturally, besotted by dreams of Betty's pectorals, Archie adopts Feinbein's name, his office and his job.

The upshot of these emotional gymnastics is that you (impersonating Archie impersonating Feinbein, so to speak) are entrusted with the difficult task of making Mad TV's ratings soar. That means planning the programmes, revamping the news and producing those dead cert money-spinners that'll rake in the viewers before your two computer-automated rivals do.

Chief programmer Stefan Hoffmann, whose previous games include several German adventure titles, defines it as: "An absolutely new kind of business simulation," but insists that business isn't just another word for boring. "It's true, there are



EACH WORKING DAY begins with a trip to the boss' office. If your schedule so far is a disaster, you'll probably get sacked - if you're doing well, the man just growls a bit to keep you on your toes.



THE NERVE CENTRE of your international telecommunications empire is the office. Here you can call up the day's schedule, information on crucial advertising spots, and the financial transactions of the last few days. This is also the place where a little careful wheeling and dealing, some judicious buying and selling of transmitters and a bit of business acumen hold you in good stead. The key to success is to create a healthy relationship between advertising income and production expenditure - the skill lies in keeping it that way when your opponents get ugly.

DRAWING AN AUDIENCE

IN YOUR BOG-STANDARD BUSINESS SIM, a joke fits in like it would at a funeral. *Mad TV*, claims Stefan Hoffmann will be radically different. Why? Because: "It's got a sense of humour." The appearance of Betty Botterblom, a suitably zany soundtrack and more tacky jokes than an episode of *Birds Of A Feather*, are designed to endow the action with the maximum 'wacky factor'.

The consensus is that the key to the whole shebang is the cartoon-style of the graphics - and to this end Rainbow Arts has deliberately opted to use professional cartoonist Thomas Andrae, rather than a dedicated computer graphics expert.

Andrae's work normally involves producing the line-drawings for a popular German elephant cartoon and (his favourite) creating storyboards for a selection of advertising companies. His relatively limited computer experience was acquired more or less by accident: "I bought an Amiga about three years ago, saw an advert in a magazine and got tempted into doing a few bits of 'piecework' for a small software company." As luck would have it, his contact there was Ralph Stock, and when Ralph moved to Rainbow Arts, freelance Andrae followed.





IN CONTRAST with Andrae's more mainstream work, planning the graphics for *Mad TV* is a compromise between cartoonist's licence and game necessity. An office like this has to look good, but he also needs to leave room for various visual tables and displays. Obviously it's no good creating an office which is aesthetically pleasing, but in which all the essential items - computer screen, drawers and so on - aren't easily accessible to the mouse.



EVEN WHEN YOU'VE GOT CARTLOADS OF CASH available, you can't always buy the top quality programmes you want. When a trip to the archive to search through your back-catalogue proves fruitless, it may be time to start creating your own shows. The studio is the place to do it - providing you've got enough space. If floor allocation gets too tight, you may have to kick out one of the building's other tenants - the laundry, for instance.

dozens of boring business games, but most of those just have the players taking turns. Mad TV is interactive; the computer rivals play at the same time as the human player does. You can actually see them all walking around the skyscraper's floors and getting on with their individual jobs."

Inevitably, perfecting this kind of intelligent automation takes time. By far the most complex aspect of the programming process to date has been creating Archie's simulated opponents, which has taken Christian Kramer several months' hard slog: "The trick," he confides, "is to make them so smart that you get the impression you're playing against a human being."

These digital villains have got to be at least as devious as you - and reasonably fallible: make them too clever and playing won't be any fun, too stupid and winning just gets boring. Fortunately he had the Rainbow Arts' in-house development engine to help him: "It's our own system, based on *Turbo C++* combined with special graphics, sound and code libraries."

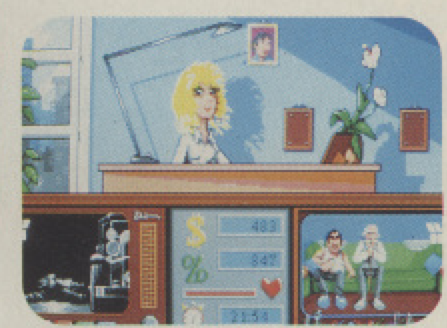
A large chunk of this technology has been directed at perfecting cartoon graphics and a simulated sense of humour, but according to Stefan these aren't the two primary development objectives: "What we're aiming for is playability. It doesn't matter how good the presentation is, in the end long-term motivation is what really counts. You've got to have good graphics, but the most important factor is that the player actually feels there's a real world behind the game."

This then, is why he's tried to squeeze as many different features as possible into Archie's quest for the perfect TV company. It's also one reason why all the game's different sections have been squeezed into rooms in an interactive apartment building. If all the different areas were simply accessed from a static main game screen (as happened in a previous Rainbow Arts' strategy product, *Oil Imperium*, for example), you wouldn't get the same feeling of being a part of a genuine TV station's world.

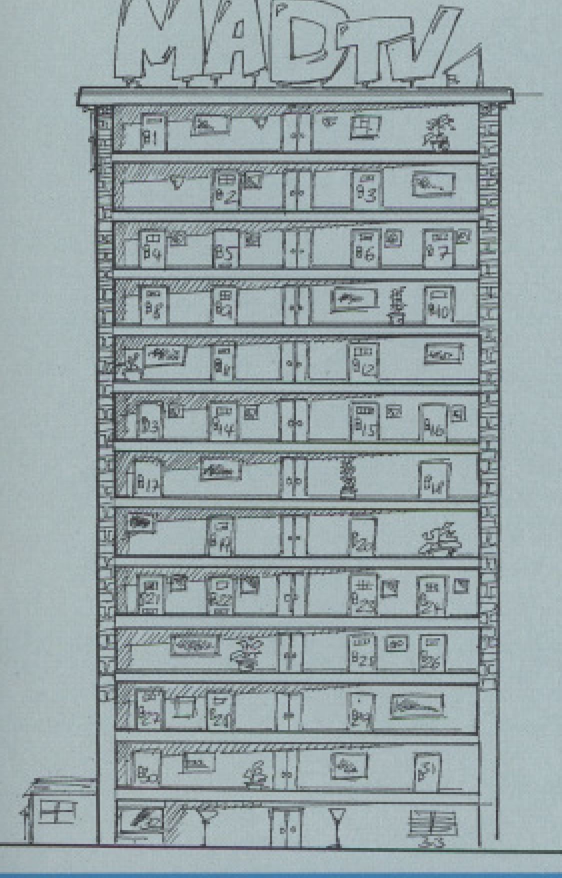
Inevitably, all of this dedication to serious realism hasn't been made without the odd personal sacrifice. For Stefan, along with the rest of the Mad TV team, night-time in the commune where he lives is now dedicated to hours of research: "We've all been watching cable for nights on end."

There's just one snag though... he hates TV.

THE *MAD TV* BUILDING isn't just a lump of sophisticated architecture - it's where Betty Botterblom, apple of your eye and love of your life, spends every single day. Doors lead off into - among other places - studios, the film agency, the news office and the supermarket (handy for purchasing production props and the odd present for the love of your life). While negotiating this warren of corridors, lifts and friendly artistes, the on-screen statistics keep you constantly up-to-date with the viewing figures, how much cash you've got and Betty's feelings for you. The two TV screens show you what's on (left) and the kind of audience that's watching (right). Be warned though, non-family entertainment generally gets lower viewing figures.



YOU KNOW YOU'VE MADE IT when your portrait hits the top of Botterblom's wall. But watch out! If one of your rivals starts spending more money on Betty's presents, you'll start to get that sinking feeling. Crucial moments like these will be highlighted by an appropriately silly soundtrack developed by Chris Huelsbeck (*Turrican* and *Turrican II*) using in-house sound utilities.



MOST OF *MAD TV'S* GRAPHICS start out looking something like this. Andrae scribbles whatever comes into his head straight down on paper, then refines his original ideas on screen...

THE FINISHED VERSIONS may look relatively similar - or totally different. It all depends on exactly how inspiration strikes.



Although Mad TV is his first large-scale computer project Andrae's known exactly what kind of effect he's wanted to create ever since starting work on the main characters in September: "I was determined to produce something that was comic and funny. If you look at other games of this sort, such as *Oil Imperium*, the graphics aren't exactly what you'd call amusing. I want you to be able to play a game of Mad TV and smile. That's how you end up getting genuinely involved."

Though Andrae likes computer games (*Populous* and *Lemmings* are current favourites), he doesn't exactly wax lyrical on the potential of using a computer to create graphics. "Everything's a lot faster by hand; when I'm at my desk I've got everything I need." He prefers to draw everything freehand, doesn't make use of most of the computer's facilities and generally has a preference for good old-fashioned materials. "For me there's no real difference in technique - I just draw with the mouse rather than with a pencil and that's it."

...IN THE

PRE

AMIGA
ST
PC
CPC

THE RAIDER OF THE LOST NOSH!

Beat and Eat your way through 150 scenes of thoroughly nourishing fun and relive the "Prehistorik" epic in this hysterical platform game.

Armed with Diner Club Anticus, the King of the Frazzlers, you start the pursuit of the hysterical Maxidocus and engage in battle against armies of hairy spiders... just watch it... their sense of humour is very venomous!

PREHISTORIK



Go and explore the virgin icefields of Antarctica, the lush jungles of the Tropics and the dark and mysterious caverns of the Shady Continent! Find Rhino-Dendron, King Kongorous XII, Chimp-Agogo, Boa-Dee-Sauce, Pyro-Tax and many other chops...

Don't worry about smashing and bashing, it's all for the good of T-Bone tribe!!!

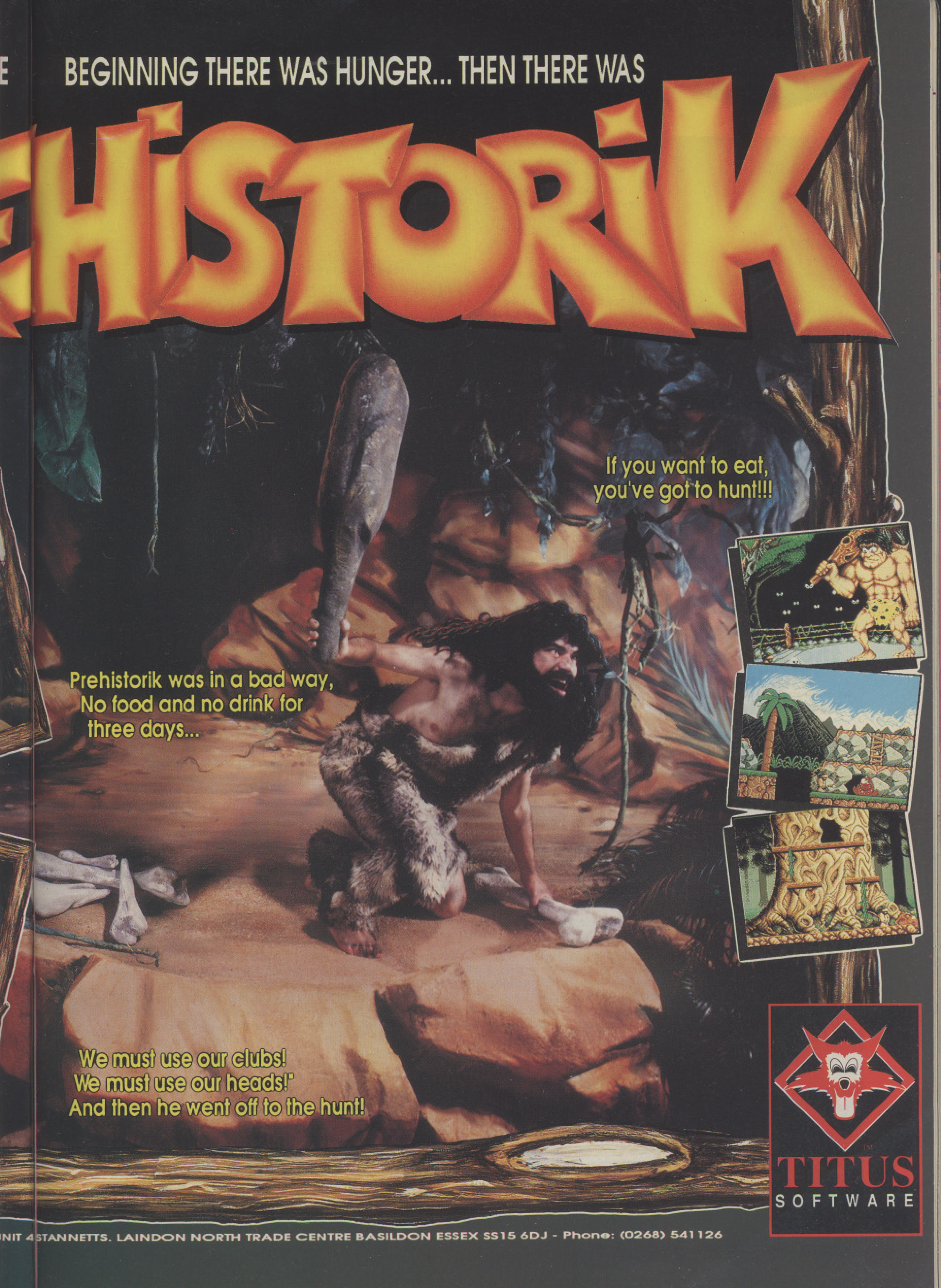


The hunt for lunch is on!

Open season for Bronco Burgers!

Available from all the better software caverns, approved by the Association for the Protection of Animal Skin Joysticks!!

UNIT STA


BEGINNING THERE WAS HUNGER... THEN THERE WAS
HiSTORiK
If you want to eat, you've got to hunt!!!
Prehistorik was in a bad way, No food and no drink for three days...
We must use our clubs! We must use our heads!" And then he went off to the hunt!
TITUS SOFTWARE
NIT 4 STANNETTS. LAINDON NORTH TRADE CENTRE BASILDON ESSEX SS15 6DJ - Phone: (0268) 541126



TENTS





GAMES FEATURED THIS ISSUE

SubLogic has long been hailed as King by lovers of 'serious' flight simulation, but its crown may be in danger - as Thalion points out to Kati Hamza.

PLANE A

PROJECT
Airbus A320

PUBLISHER
Thalion

AUTHOR
Rainer Bopf (Concept, Coding)
Christian Jungen (Coding)
Thorsten Mutschall (Graphics)
Willi Carmincke (Project Manager)

INITIATED
June 1989

RELEASE
August 1991

> **"Basically we're saying: 'OK, you've coped with the single-engine machine in Flight Simulator, now try something bigger.'**
> **Willi Carmincke, Project Manager**

TWO YEARS AGO at a German computer show Thalion's Willi Carmincke was approached by a middle-aged man clutching a disk. "He asked if I was interested in flight sims and when I said I was, he offered to show me his." What Willi saw astonished him: "Usually when you're button-holed by someone at a show they just tell you all about the marvellous game they're about to start programming, but it's once in a blue moon that you actually find someone who's practically completed one.

"This man had obviously just spent a couple of years quietly programming in his room and he'd come up with something totally exceptional. I'd never come across anything like it and I don't think I ever will again." The genius in question was Luftwaffe professional Oberst Rainer Bopf, his game: a simulation of the Airbus A320. As a result of their meeting, Bopf and Carmincke struck a deal.

Rainer Bopf is an active Luftwaffe pilot who learnt to program back in 1965 (in those days they were still working with punch-cards), when his professional involvement with military radar systems sent him to America. Over the years he's clocked up over 2,000 flying hours in a huge variety of planes and in Germany his rank, Oberst, is just one rung below general. His personal experiences are all based on actual journeys in real planes, so it's not surprising that his primary criterion for a good simulator is realism.

Airbus A320 aims to be a technically accurate flight simulation written by a pilot to a standard that pilots will enjoy - anyone who's expecting a *Falcon*-style extravaganza that's simple to pick up, pretty to look at and easy to put down is in for a disappointment.

In fact, Bopf, who has made a hobby out of simulations, has flown Falcon as well as various MicroProse games - but for him, the flight dynamics just don't feel right. "All I'm doing is sitting in front of some screen while the on-board computers do the flying - and I always get disappointed by the navigation, what the plane looks like or the fact that it hasn't even got flaps to land with." Airbus is aimed at a more specialised audience - the kind of people who share Bopf's enthusiasm for the original of the breed, SubLogic's classic *Flight Simulator*.

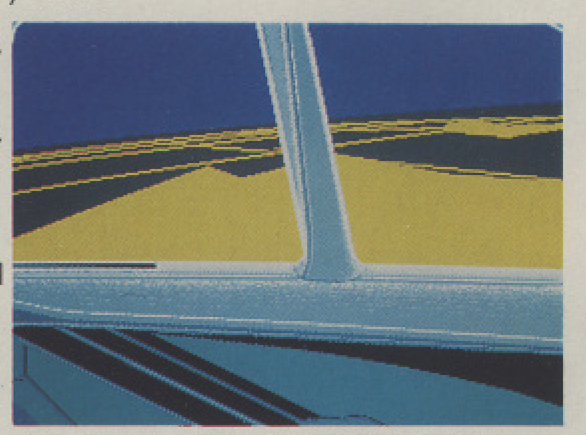
Carmincke elaborates: "Basically we're saying: 'OK, you've coped with the single-engine machine in Flight Simulator, now try something bigger.' In one way, anyone who's familiar with SubLogic should find it easier because the games have similar navigation systems. What's new about it is the Airbus flight experience itself."

Right from the start, Bopf's objective was to create a 'civilian' sim. He picked the Airbus because, as a piece of engineering, it's always had a special fascination for him. "It's such an innovative machine," enthuses Carmincke. "As it's totally computerised, the pilot is really more of a software manager."

This might lead you to believe that Thalion's simulation actually lets you fly by wire - not so! What really intrigues Oberst Bopf is what happens when you turn the computers off. All the controls in his Airbus are operated manually - the only real exception is the auto-pilot for the Instrument Landing System (ILS) and if you want to get good assessment marks, you even have to switch that off!

The finished product will feature Bopf's original flight dynamics combined with a few new Thalion touches. A career writing routines for radar hasn't given Bopf the most thorough grounding in vector graphics, so that's where Christian Jungen, Swiss programmer and polygon expert, has stepped in. Jungen is

THE COCKPIT. It doesn't take long to comprehend the purpose of the controls (both joystick and keyboard options are available), but learning to master them takes hundreds of dedicated flying hours. On every journey the appropriate data has to be entered into the ILS using the table on the left.

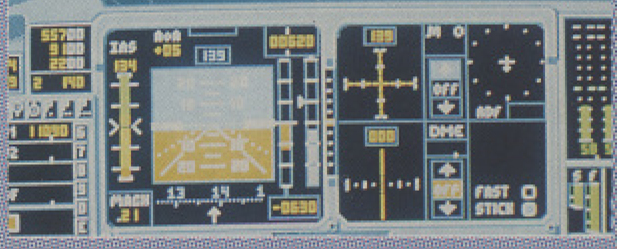


WHATEVER ELSE IT MAY BE, a pilot's life is never dull. While most sensible people are at home and tucked up in bed, you're coping with the harshness of the elements and a forbidding night sky. It's tough owning a flight sim!

SUPER SONICS

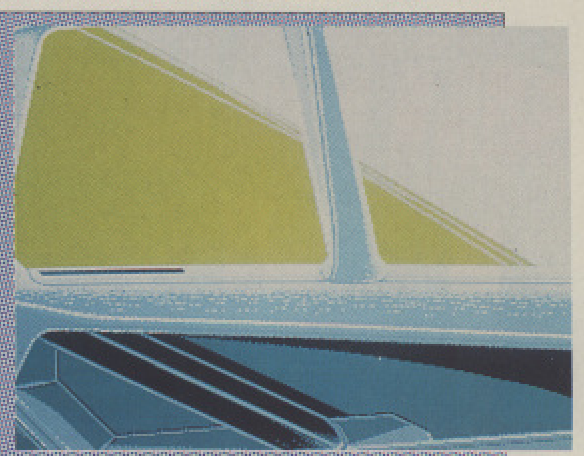
In line with the general tone of the simulation, the sound's emphasis is heavily on function. Authentic engine noises are already implemented, but the final version will sport acoustic cockpit warnings alongside effects to mark the movement of landing gear and flaps.





THERE ARE NO SHORT CUTS to a quick promotion. What starts as a routine flight may throw up all sorts of unforeseen emergencies - and the higher your rank, the tougher these unexpected difficulties get. Navigation instruments may suddenly stop working, weather reports can prove inaccurate and you could find yourself coping with nil visibility on airport approach. Crises like these are pilot-building. Fail the test and you've learned a valuable lesson: succeed and you're gaining the kind of experience that could put you in line for Bopf's job.

AS YOU MAKE UP the required flying hours you get a bird's eye view of Europe's famous airports - each one a scale presentation of the real thing (today's duty-flight gives you an opportunity to admire Cologne). Training not only gives you the chance to pick your own sightseeing trips, it also helps you to get to grips with the two most vital Airbus skills - navigation and clean take-off and landing techniques.



THIS IS A SERIOUS FLIGHT SIM, so you don't get the usual number of panoramic internal and external views. In any case, just looking out of the window is no way to navigate. Airbus includes approximately 120 different airports, each one equipped with ILS facilities. "And that's not just in one direction. When there are six different runways you get six different ILS directions." For added realism, the packaging includes the relevant charts in a copy of the official Jeppeson handbook as used by professional pilots.

AND SIMPLE

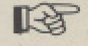
also contributing to the landscape detail and helping Bopf in the scanning of the flight territories.

When everything has been fully implemented, hopeful pilots will have the chance to struggle through five progressively more difficult levels simulating a career from student right through to Chief Pilot. This innovative structure was Thalion's idea. Oberst Bopf's personal preference is for total flight freedom, SubLogic-style, with no assigned duties or schedules of any kind, so, in the interests of compromise, that option has been included too.

For free spirits there's a totally unrestricted training mode - fly any place, any time, anywhere under weather, wind and visibility conditions specially defined by you. Career pilots, on the other hand, have *carte blanche* to go all out for promotion from day one.

There are even plans to create 'Thalion Airways', with users becoming automatic employees once they've purchased a copy of the simulation. The plan is that 'pilots' should notify the airline of their promotions and will receive some kind of medal in return. Carmincke is enthusiastic: "We want to keep up with all our pilots until they make it to Chief."

Thanks to some co-operation from Lufthansa, the criteria for promotion are exactly the same as those demanded by the real thing. A pilot's duty-flights are

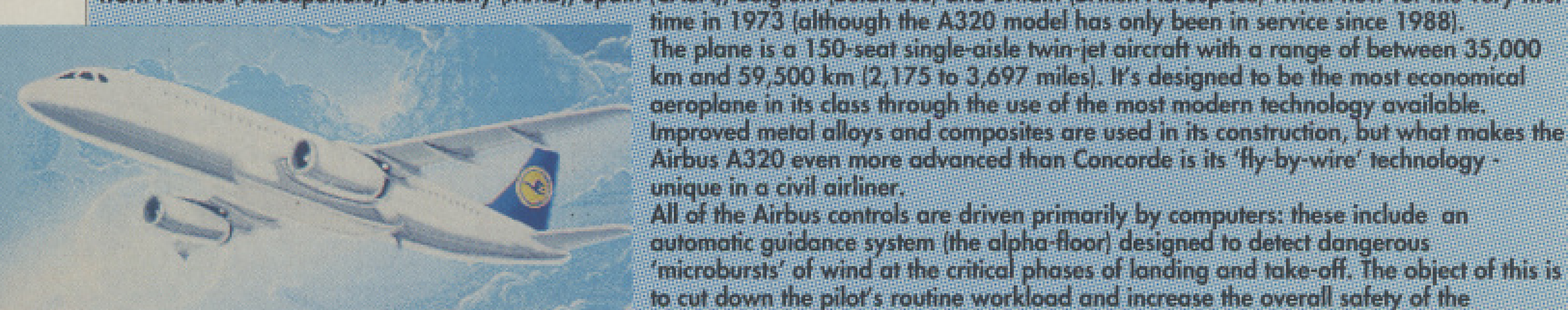




BEFORE DEPARTURE, you're given a brief weather report, but just like in the real world you can never predict quite what conditions will be like. To minimise the element of surprise, 'Training' mode allows you to set your own meteorological conditions so that you can practice dipping in and out of cloud cover like this before you put possible promotion on the line.

THE REAL THING

THE AIRBUS, THE FIRST MEDIUM RANGE 'JUMBO' JET, is a totally European aircraft. It's the product of a collaboration between companies from France (Aerospatiale), Germany (MMB), Spain (CASA), Belgium (Belairbus) and Britain (British Aerospace) which flew for the very first time in 1973 (although the A320 model has only been in service since 1988).



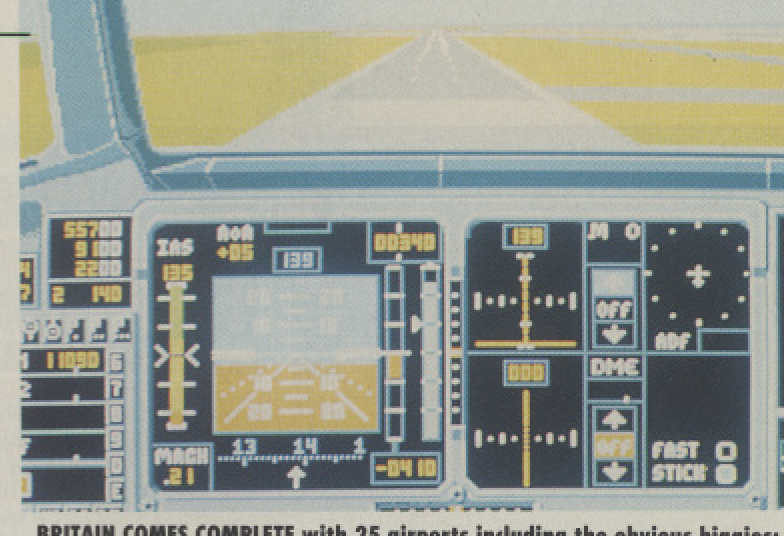
The plane is a 150-seat single-aisle twin-jet aircraft with a range of between 35,000 km and 59,500 km (2,175 to 3,697 miles). It's designed to be the most economical aeroplane in its class through the use of the most modern technology available. Improved metal alloys and composites are used in its construction, but what makes the Airbus A320 even more advanced than Concorde is its 'fly-by-wire' technology - unique in a civil airliner.

All of the Airbus controls are driven primarily by computers: these include an automatic guidance system (the alpha-floor) designed to detect dangerous 'microbursts' of wind at the critical phases of landing and take-off. The object of this is to cut down the pilot's routine workload and increase the overall safety of the aeroplane.

Two new Airbus models are currently in development. The A330 is a high capacity medium/long-range wide-body aircraft (328 seats) with a range of 9,300km, while the A340 is a four-engined long-range aircraft (262-294 seats) with range of 13,200 to 14,300km.



IN-DEPTH OR NOT, these days a flight sim just has to have impressive presentation graphics. Designed by Thorsten Mutschall, the pre-mission razzmatazz includes a meeting with your Chief Pilot, a weather briefing and a point-by-point duty rundown.



BRITAIN COMES COMPLETE with 25 airports including the obvious biggies: Birmingham, Luton and Heathrow. It's a measure of the sim's accuracy that exactly where you can touch down in this green and pleasant land is currently a subject of hot debate. Followers of British flight history would no doubt enjoy the chance to land at the more famous airports such as Biggin Hill. Unfortunately most of them aren't equipped with the ILS facilities that would make an Airbus landing possible. Oberst Bopf wants to stick with realism - Carmincke feels there's a case for overriding the facts, just for nostalgia's sake: "OK, so the Lufthansa will never fly to Biggin Hill, but it would really be nice to be able to." The resolution will probably be a compromise - the old airports won't feature on duty-flights, but you might just be able to fix a quick nostalgia trip in training.

organised according to Lufthansa schedules. You'll have to cope consistently well with everyday duties and checks, react quickly under adverse weather conditions and confirm your ability to hold a licence regularly. And according to genuine Lufthansa regulations, it takes around 400 to 500 flying hours (evaluated at a quality of 75 per cent and higher) to make it to the top.

Lufthansa wasn't the only official organisation to contribute, as Carmincke explains: "Herr Bopf said he'd simulated the Airbus A320 and we thought it was important to actually call it that, so we presented it to the plane's manufacturer." And it wasn't just the flight dynamics that met with the Airbus contingent's seal of approval: Oberst Bopf ultimately got the thumbs-up for his whole approach. Keen to get away from the image that civilian pilots just sit at the controls and let the machinery do the rest, several admitted that they prefer to switch the on-board computers off just for the pleasure of taking manual control.

Other professionals too, have tried it and enjoyed it. Airbus gained praise for flight dynamics and scenario from another old SubLogic fan, the spokesman for 'Cockpit' - the official pilot's organisation in Germany - as well as from several German pilots. Meanwhile Oberst Bopf is using what spare time he has left to whittle away at another simulation program. This time it's a civilian helicopter game with a rescue scenario that has you racing to serious accident spots on highways and in the mountains, searching for the injured and rushing them to hospital.

Carmincke is clearly impressed: "One of its advantages is that we can use exactly the same landscapes as in Airbus, though obviously the game area will have to be smaller and there'll have to be more detail." Expect to feast your eyes on that early next year.

Total Missions 0000
Total Flight Time 000:00
Crashes 0000
----- In Present Rank -----
Missions 0000
Flight Time 000:00
Performance (pc) %
Stand-Check required no

THE LOGBOOK - a personal chronicle of your career as an Airbus pilot, complete with details of duty-flights and number of hours flown.

Your Performance:
Bank: 100
Vert.Speed: 100
Heading: 98
Nr.of Touchdowns: 1
Final T/D Point: 85
Fuel Calculation: 0
Overall Rating: (in Percent) 80
CRASH REASON
Airbus A320 by Rainer Bopf 1990

ON COMPLETION OF A FLIGHT you get a read-out of your performance. The assessment is based on the most crucial aspects of your trip: points are awarded for such vital factors as the smoothness and position of the landing, fuel calculation and vertical speed. To make the grade as a career pilot you'll have to consistently score more than 75 per cent.

AIRBUS IS PROBABLY THE FIRST flight sim to offer an extensive simulation of European airports. The flight-arena covers the UK, Denmark, France, Austria, the Benelux countries, parts of Italy and a topically reunified Germany. This provides its own peculiar challenge. Technically, navigation facilities in areas of what was once East Germany are relatively primitive. In reality, only former East German pilots fly there for the Luftwaffe (they're the only ones who really know what's what) so a simulated trip to Leipzig, say, can make for a very interesting and challenging flight.

AIRBUS AIRBRUSHED

HE MAY BE A DAB HAND at flight dynamics, but vectors, polygons and scenery aren't among Oberst Bopf's strong points, so these graphics are all currently in the process of being updated by Thalion. By the time *Airbus A320* is released, in addition to all the relevant airports and runways, it will also sport all of Europe's major rivers (the Rhine, the Loire, the Thames etc) and all cities with populations of over 200,000.

But that's just the beginning. Thalion is stressing that the version to be sold this summer is just one of a series designed to sport gradual improvements. One graphic feature to look forward to is shading, to give the impression of large geographical features such as forests or fields. But Carmincke is adamant that these won't be bells and whistles just for the sake of it: "We want to confine ourselves to flying, so we're definitely not going for gimmicks. That may cause us trouble with the kind of gamers who expect that sort of thing because they've had it before on scenery disks, but I really don't think we want to go so far as to show you the Eiffel Tower."

Instead, the Thalion team is working on the problem of introducing features such as mountains at their correct height. "In the Airbus you've got to fly 10,000 feet before you can hit 250 knots - so nothing dangerous could actually happen." The main thing is to create a world that's recognisable even at the Airbus ceiling of 40,000 feet. Carmincke estimates that it'll take about three years to perfect - mainly because all of Herr Bopf's landscape routines will have to be rewritten. Adding detail to the world as it stands won't work - it would just make the scrolling jerky.


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REVIEW

WHAT'S TICKLING THE TEAM?

YOU MAY HAVE NOTICED that there are two new names on the playroll for this month. Heather Perry has joined us as Production Editor (from now on she will be making sure your mags reach you in tip-top condition), while our new designer is Gordon Barrick. He may be new to *The One*, but he's certainly not green when it comes to games. So here's a big The One welcome to both of them.

CIARÁN BRENNAN

Being from Ireland our Ed is no stranger to the little people. Not surprising then then he's quite taken with Ocean's *Elf*. In fact he's been playing it so much it's a wonder that he's found time to get stuck in to his other favourite newcomer, *War Zone*. Tedious journeys have been whiled away by fiddling with his Gameboy: this month, the Ed has mastered *Double Dragon* and *Balloon Kid*.

GARETH JONES

Our Art Ed has been struggling to get away from his Mac this month for his customary game of *Kick Off 2*. But he's compensated by improving his mouse skills with the odd game of *Crystal Quest*. The copy of *Space Quest IV* he's just installed is still waiting to get a look-in, but its time will come...

LAURENCE SCOTFORD

Logical has been responsible for keeping Laurence locked up in the games room this month, and he's also been busy designing himself a better life with Domark's *3D Construction Kit*. Even so, there has been time for the odd game of *Crystal Quest* or *Backgammon* on the Mac.

PAUL PRESLEY

Our own P.P. has, rather appropriately, been playing with *P.P. Hammer And His Pnuematic Weapon* (lucky him), but he's also been indulging his passion for all things adventurous by fooling around with Gremlin's *Hero Quest*.

JOOLS WATSHAM

Young Jools has been mighty busy with the joystick this month, with *Gods* getting his vote as the best platform bash knocking around at the moment. *Operation Stealth* is providing his Adventure fun, while he relaxes with *Arnold Palmer's Golf* on the MegaDrive.

HEATHER PERRY

Heather is a newcomer to the world of computer games, so we've not yet found her staying late to finish the last few levels of *Lemmings*, for instance. She's been eyeing up *Tetris* though...

GORDON BARRICK

Powerful and heroic(ish), Gordon has been whiling away his time with *Hero Quest* and *Powermonger*. He looks strange in the office in full battle dress though!

YOU'LL NOTICE THIS MONTH that our VALUE rating has been changed to DURABILITY. This, we feel, is a better way of describing the qualities of the game that are summed up in that rating. Otherwise , it's business as usual. Following the reviewers' comments, the games are left to speak for themselves. Relevant screenshots illustrate the game's features, while the ratings, price, and release date are encapsulated in an easy-to-digest form. What more could you possibly ask for?

PRICE	£24.99
OUT	Now
GRAPHICS	78%
SOUND	74%
DURABILITY	60%
PLAYABILITY	75%

OVERALL 70%

GRAPHICS
Not necessarily a measure of how colourful or well drawn they are, but how well they are used

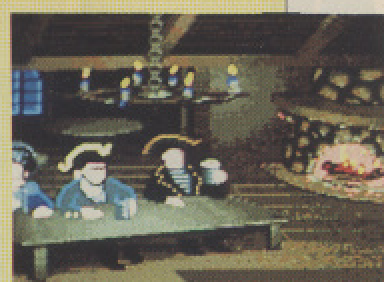
SOUNDS
Once again, this isn't a reflection of quantity, or indeed quality, but of how well it fits in.

DURABILITY
Essentially a reflection of lasting interest – how much game you get for your cash.

PLAYABILITY
The big one – how does the game feel - addictive or just uninteresting?

OVERALL
A useful point of reference – a summary of the preceding ratings.

JUNE 1991


The Secret Of Monkey Island.

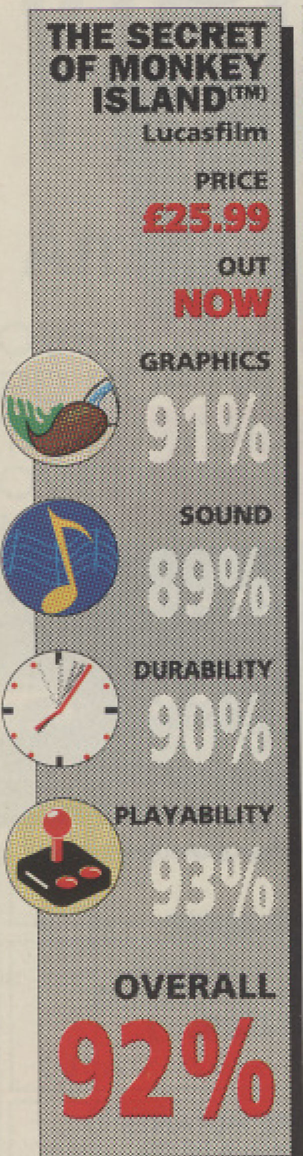

Hero Quest.

Mercs.


R.B.I. Baseball 2.

From the same stable that brought you the wacky humour of Zak McKracken(TM) and the superlative skills of Indiana Jones And The Last Crusade(TM) comes yet another masterpiece.

MONKEY ISLAND

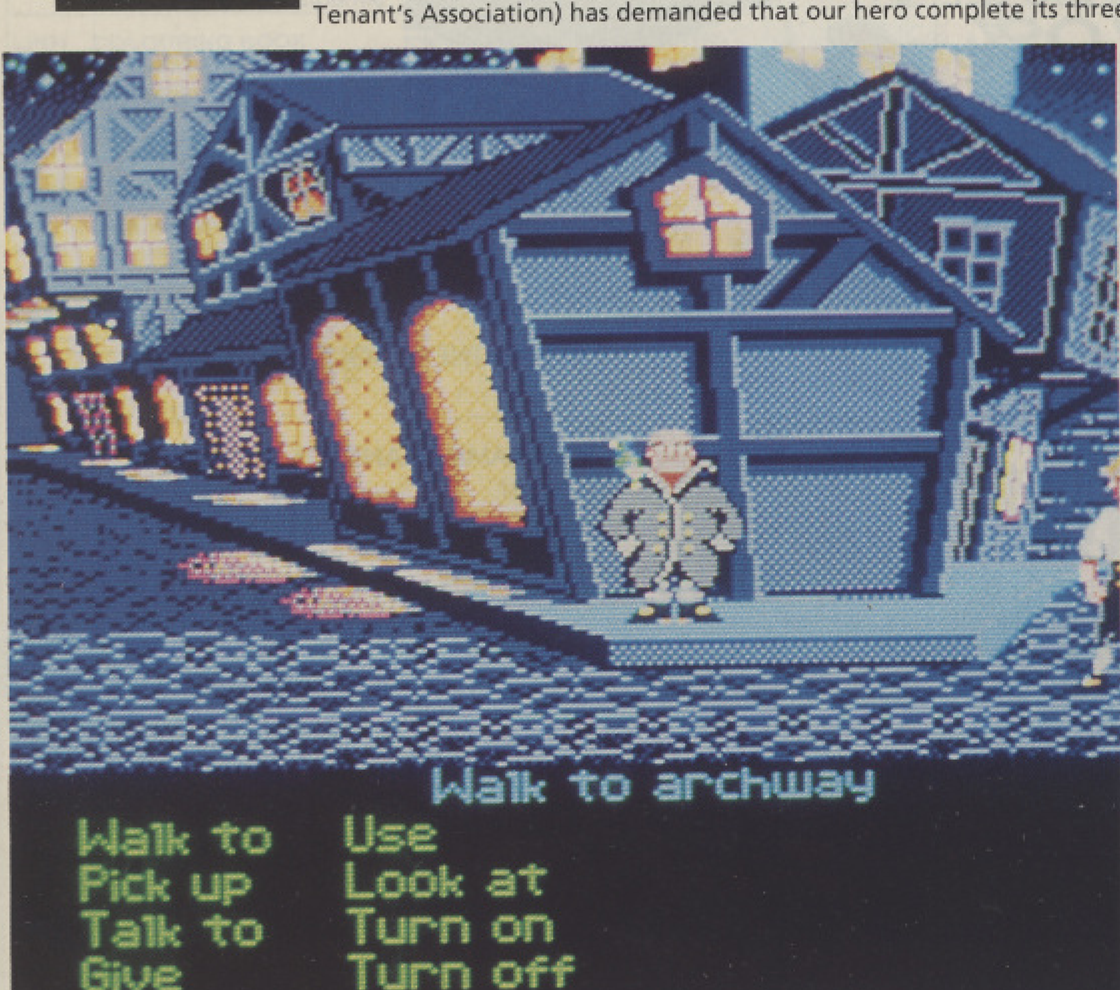




OH, TO BE A PIRATE. To sail the high seas, sword in hand, patch on eye, parrot on shoulder and wood on leg. That's the life for young Guybrush Threepwood, who has never wanted anything more than to be spoken of in the same hushed whispers as Long John Silver, Captain Hook and Bluebeard.

Unfortunately Guybrush's home town - Melee Island(TM) - is in the midst of something of a buccaneering depression. Pirates have become very safety-conscious, due to an evil spirit known as LeChuck roaming the seas between Melee(TM) and the mysterious Monkey Island(TM) in his ghoulish galleon, killing everything and everyone he comes across.

And as if that wasn't enough to hinder a young pirate-wannabe's progress, the PTA (Pirate Tenant's Association) has demanded that our hero complete its three tests of thievery, sword-playery and treasure-huntery before they'll even let him apply for membership. Should Guybrush pass all three of these, then, just maybe, he'll be able to discover the secret of Monkey Island(TM).



LUCASFILM BUFFS will be familiar with the now legendary SCUMM (Script Creation Utility for Maniac Mansion(TM)) interface. What they won't be familiar with is a new touch, which proffers the most useful verb when an object is highlighted.

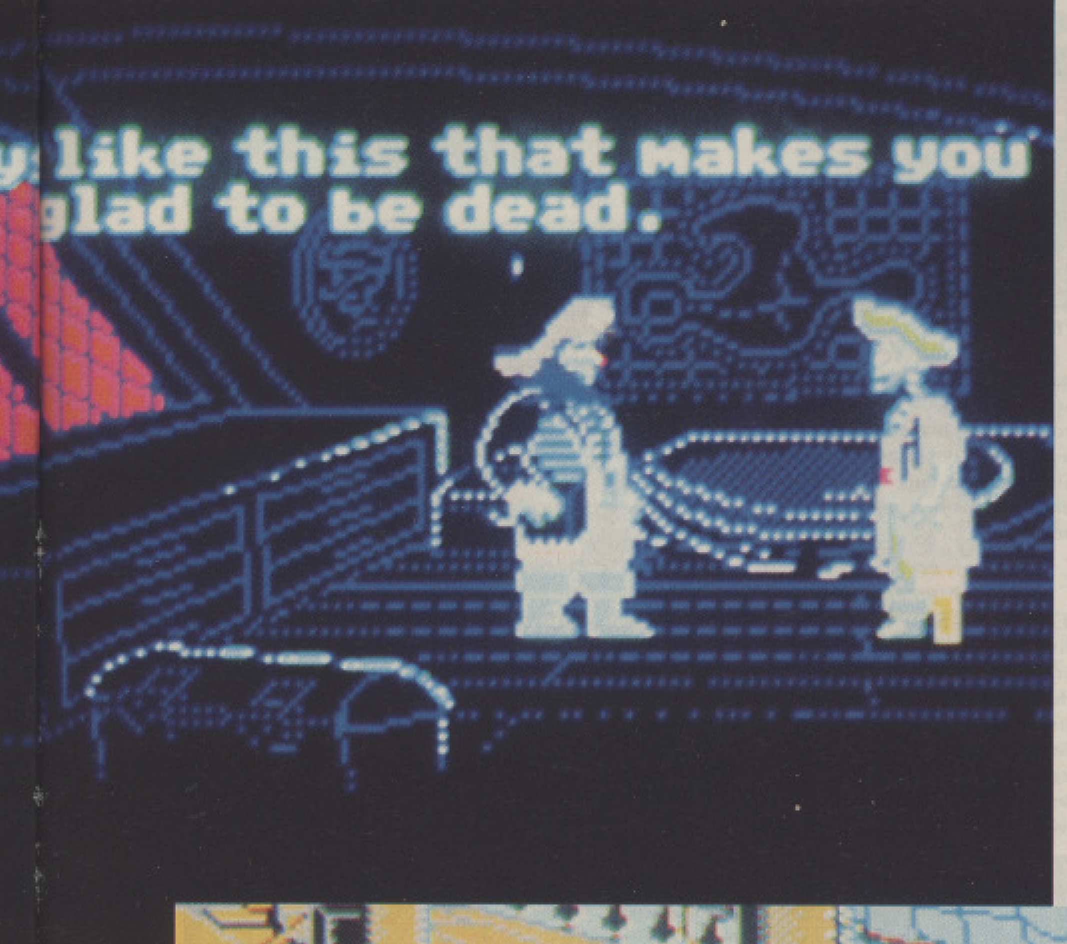


THE ISLAND OF MELEE(TM) is ripe for exploration. Such notable landmarks as the Fettucini Brothers' Circus, Stan's Used Ship Yard and the Governor's Mansion all provide Guybrush with hours of mirth and fascination.

THE SECRET OF MONKEY ISLAND (TM)



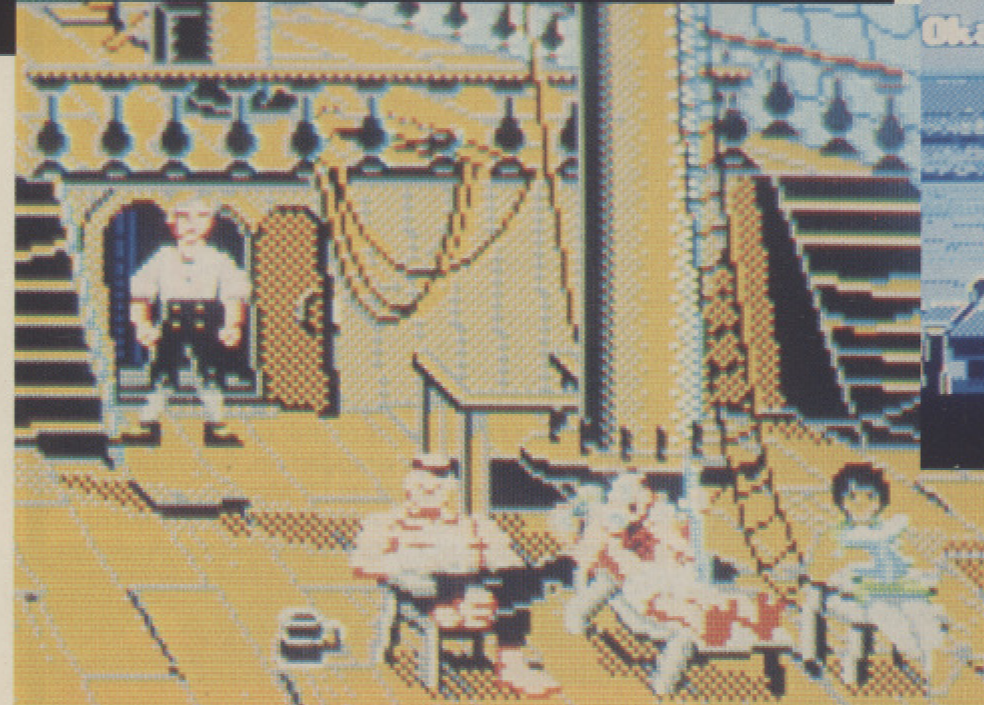
THE INHABITANTS OF MELEE ISLAND(TM) are a colourful lot who like nothing better than to offer helpful advice and unbiased opinions. Either that or they'll use any excuse to promote a Lucasfilm product.





NO PIRATE STORY WOULD BE COMPLETE without a few buckles being swashed. However, in a slight break with tradition, it's not what you know but what you say that wins these fights. Instead of cutting your opponent with your sword, cut him to the quick with a witty insult and watch him surrender.

AT KEY MOMENTS IN THE STORY, a short interlude takes place detailing events taking place off-screen. Not only do these provide an enjoyable break from the often frenetic action, but they also help to further the story.



GUYBRUSH AND THE GOVERNOR share a tender moment.

THE SECOND PART of Guybrush's quest takes him to the high seas en route for a date with fate on Monkey Island(TM). This trip is far from plain sailing, as you have to contend with mutinous crews, terrible food and a leaky hold. Luckily though, there's hardly a shivering timber in sight.



THE THIRD, and penultimate, episode of Guybrush's tale takes place on the fabled Monkey Island(TM). It's a lot larger (and hotter) than Melee Island(TM) and the locals are a lot less friendly.



ONE OF THE MANY STRANGE SIGHTS to be taken in on Monkey Island(TM) is this unusual modern-art statement, hewn in stone. As you've come to guess by now everything serves a purpose (even the rubber chicken with a pulley in the middle), perhaps that hollow section offers a clue...



GUYBRUSH'S TRAVELS don't just remain above-ground - under the surface of Monkey Island(TM) are the fiery catacombs. The problem here is that passages are constantly shifting due to the heat, so maps become useless.

LECHUCK'S SHIP is alive with dead pirates(!). However, while the spirits continue to party, Guybrush has more urgent matters to contend with - not being seen, for a start.

THE CLIMAX OF THE QUEST takes place back on Melee Island(TM), at the wedding of LeChuck and the Governor. It must be stopped, but how? Only one man can stop them now, Guybrush Threepwood, pirate, adventurer, romantic and all-round good guy.



MORE SECRETS FROM MONKEY ISLAND(TM)

JUST WHEN YOU THOUGHT that it was safe to be a pirate again... LeChuck's back and he's out for revenge. *The Secret Of Monkey Island II*(TM) (a proper name has yet to be thought of) brings back most of the original cast, takes Guybrush across many different islands and tells jokes even worse than those in the first.

Digitised artwork is the current fashion amongst American adventure programmers - and Lucasfilm isn't a company to be left out. Each of the screens in the sequel is an original piece of airbrushed artwork, digitised, touched-up and generally mutilated to bring to life Guybrush's world of walked planks and grog-swilling pirates.

The sequel is still a long way from completion, but thanks to the response that the first game received, it should be one of the biggest releases Lucasfilm has ever had. Its only main competition should be the next in the *Indiana Jones* series (see news).

THE WORD

SINCE THE FAR-OFF DAYS of October '89, there hasn't been an interactive adventure to beat *Indiana Jones And The Last Crusade*(TM). Neither the silky graphics of Delphine, the sheer size of Sierra nor the complete absence of Infocom have been able to match the fun and excitement that Indy generated. However, *The Secret Of Monkey Island*(TM) is about to change all of that. Lucasfilm appears to have taken all of the elements that worked in its previous releases and, not only incorporated them into this tale of scurvy swashbuckling, but even improved on them in the process! A hilarious storyline, strong characters and an intriguing setting make it impossible to fault the gameplay, while even the near-perfect SCUMM(TM) control method has been improved. If I do have one gripe, it's with the graphics. Although they're detailed to the point of perfection, the animation slows down tremendously when there's a lot happening on-screen. Add to that a somewhat jerky horizontal scroll and a fair amount of disk swapping and you've got the faults wrapped up. Everything else works fine. The Secret Of Monkey Island(TM) is further proof that the Americans rule the micro movie world, with Lucasfilm once again showing the rest of us how to do things - and how to do them well.

The best example of the 'micro movie' currently available - only a truly scurvy knave would dare miss it

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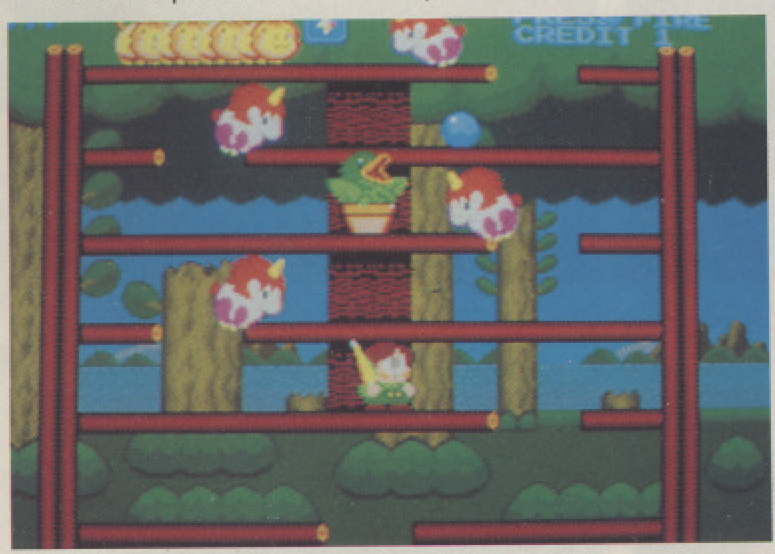


PARASOL STARS

THEY'RE BACK! Everyone's favourite ex–dinosaur now–cutey characters, Bubby and Bobby, are back in their third adventure on the small screen. Parasol Stars has the hapless twosome whisked away from their now–safe Rainbow Islands after having received a pair of magical umbrellas as a reward. An evil wind carries the duo away and deposits them in a completely new set of fun–filled, action–packed worlds.

Our cover disk features the first four levels in the Music World, featuring bad guys ranging from grand pianos to trumpets, which allows two players to get involved in the fun and should be just enough to get even the most hardened platform addict frothing at the mouth for more. The full game should be in the shops any day now and contains over 60 madcap levels. For full details, peruse our review on page 42.





INSTRUCTIONS

Go north. Get the magic sword. Dance with the green dragon of Isundel. Eat curry with the pixies of Solaris Five. Turn left at the lights and straight on past the roundabout. The aim of the game is to clear each screen of nasties and collect any bonuses that you can find. Normal joystick movements apply and pressing fire will cause either Bubby or Bobby to hit out with their parasols. If, however, you hit something and keep holding fire, you'll be able to pick whatever it is up and be able to carry it around the screen, to be thrown at something whenever you feel like it. You can even pick up the other player if two of you are taking part.

Bonuses are hidden around the screen and the best way to find them is to pick something up and throw it from one side of the screen to the other. Any bonuses that it hits along the way will reveal themselves.

With games getting bigger and bigger with every passing month, Ocean has taken a new track by making its hero smaller. But is it good for his 'elf?

ELF
Ocean

PRICE
£24.99

OUT
July

GRAPHICS
90%

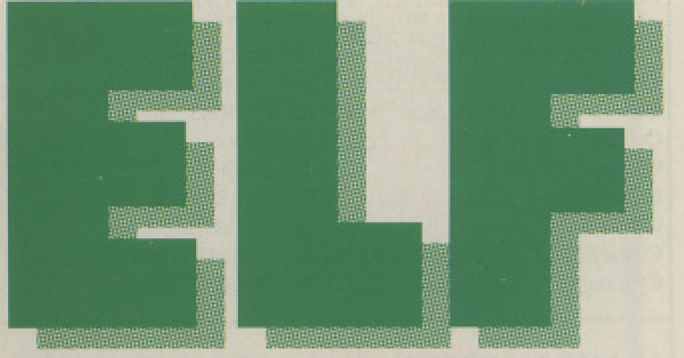
SOUND
88%

DURABILITY
91%

PLAYABILITY
93%

OVERALL
90%





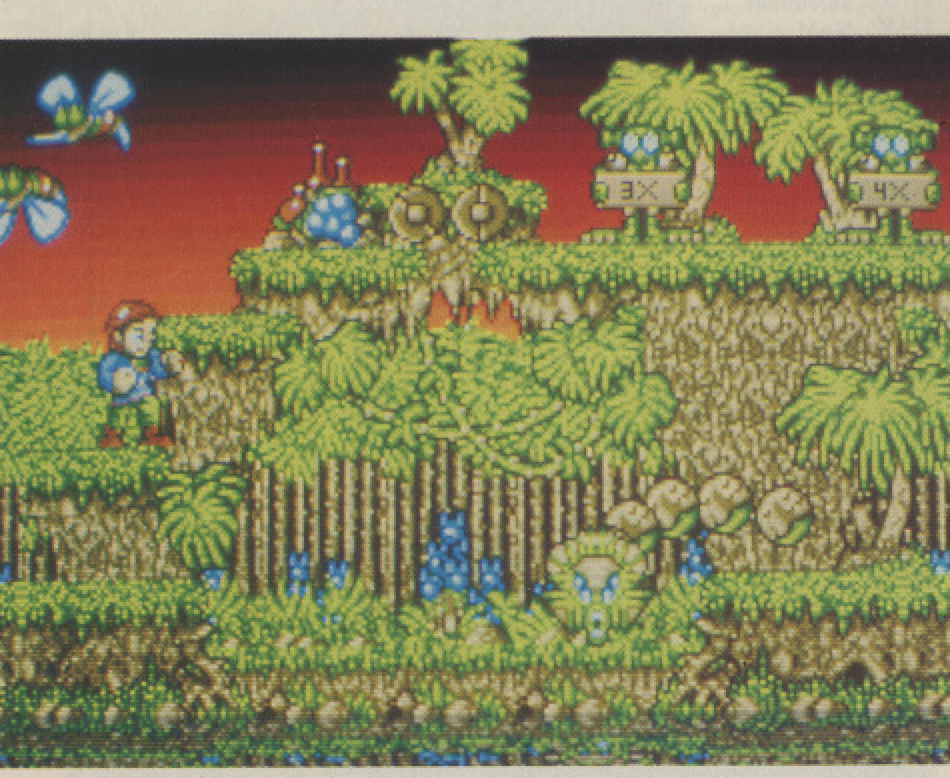
LICENCE-FREE GAMES from Oceanare about as rare as someone winning the car on *Bullseye*, but when the Manchester Maestros do pop up from behind their movie and coin-op cover, the results are often better than the games with famous names on the boxes.

This arcade adventure, programmed and developed by Nirvana Systems (see the Work In Progress in Issue 30) is just such a case. Its basic format isn't new by any means, but it's just about as good an example of the type as you're likely to see, incorporating many of the best ideas from previous games of the style and adding just enough new ones to keep the pot boiling.

The story is about the most hackneyed part of the whole package though. Your character, a young Elf called Cornelius, takes it upon himself to fight through eight hostile environments to rescue his girlfriend, Elisa. This poor unfortunate creature has been kidnapped by the unspeakable Dark Lord, a mad scientist who whiles away the hours in his ghastly forbidding castle high above the elves' village by performing cruel experiments on any unfortunate creature who comes into his grasp.

To help him get on top of things, Cornelius is wearing the magic ring which has been passed down through countless generations of his family. At first this only fires a basic spell, but it can be upgraded at the many magician's shops (you didn't know that most magicians are shopkeepers, did you?), where the pint-sized adventurer can also turn himself into a hero (which means that all shots bounce off him) or a wolf (so that he can fall any distance) and pick up countless other aids - as long as he has the right cash of course.

Don't take too long browsing though, Elisa is at this moment being lowered into a vat of some disgusting bubbling chemical - and what's more... the Dark Lord's laughing his head off.



A QUICK GLANCE at this, the initial forest level, will tell you little more than that this is an arcade adventure, but there are a number of subtleties which set it apart. Firstly, it's not just a matter of moving from screen to screen shooting everything that you see - unless you meet the right people, carry out the right actions and find the right objects, you may not even find half of the landscape! Also, it's not a good idea to shoot the 'nicer' creatures: kill too many butterflies, hedgehogs, bunny rabbits or the like, and this can adversely affect your final 'cuteness' rating - which in turn may mean that you don't see the full end sequence when you do finish the game.



SHOULD YOU ENCOUNTER A USEFUL OBJECT or character, a small 'thinking Cornelius' icon appears in the bottom right of the screen. At this point, pushing up on the joystick (or pressing Space) reveals an interaction screen (inset) where a number of functions including 'give', 'bribe', 'identify' and so on are accessed. You can even 'talk' to the character you've encountered, but only in single words as the 'parser' is quite limited.



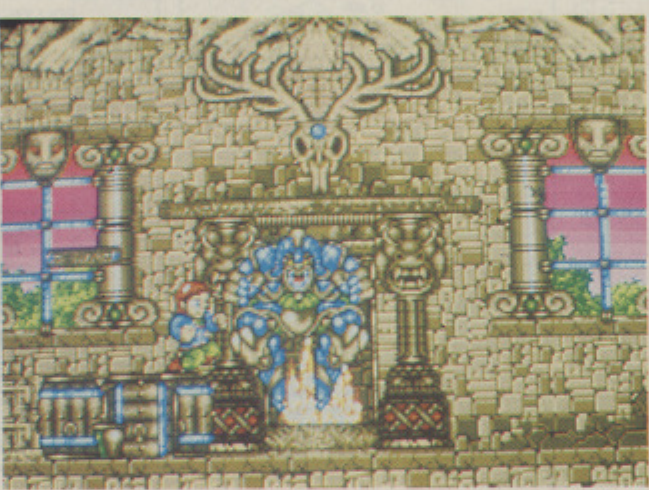
WHO'S TURNED THE LIGHTS OUT? No matter how many people you talk to, fires you light or owls you bribe, there are still a few screens that you're never going to see... unless you really search. The bonus screens are very difficult to find, but it's well worth trying as they offer up plenty of rewards - completely free of charge.



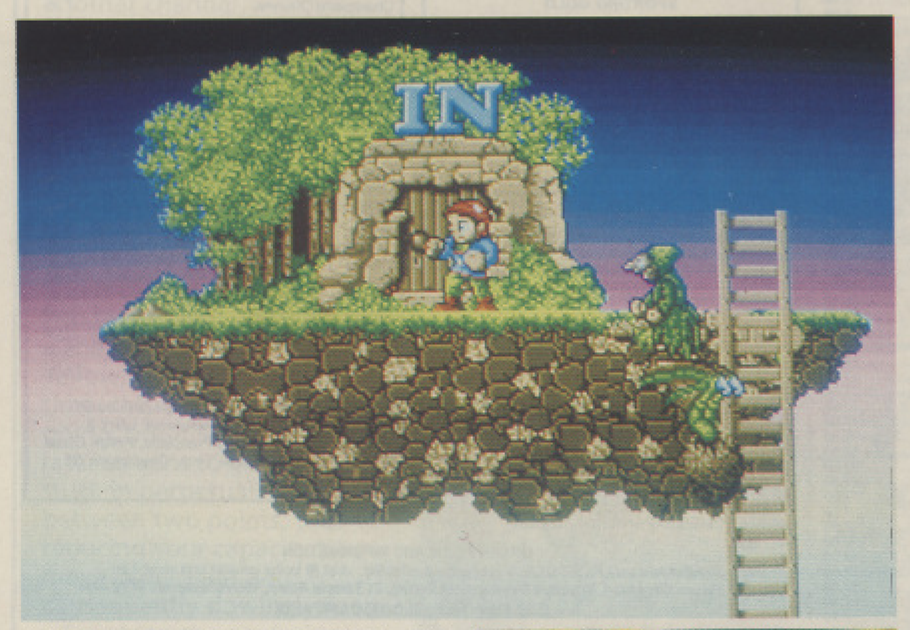
EACH LEVEL HAS ITS OWN particular graphic style - here, in Level Two's ruins, you find yourself in the catacomb-like dungeons fighting off mummies, rats and other subterranean horrors. Further exploration will take you through the lake, a swamp, the 'dwarf caves', over snowy mountains, into the castle dungeons and finally into the Dark Lord's castle itself.

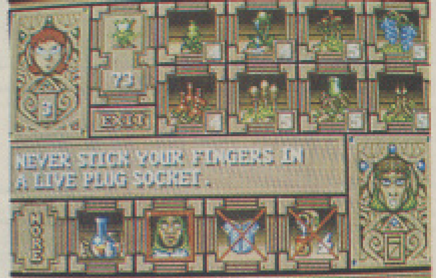


THE SWAMP SECTION IS BLESSED with some of the finest graphics in the whole game - check out those reflecting pools.



THE DARK LORD has sent his most trusted henchmen to try to put a stop to Cornelius' progress - as you may have guessed, they appear at the end of each level. Initially quite dim, these boys get better and better the further you get into the game.





ANOTHER PLACE TO INDULGE in a little interaction is the shop: once again this isn't a new idea, but, as ever, there have been a couple of twists included. Elf's currency isn't money - it's pets - cute creatures which are found dotted about the landscape. But even having a plentiful supply of these isn't enough: anything that you buy is actually concocted on the premises by the shopkeeper from a mixture of herbs (which are also collected on your travels), so as well as having the right amount of pets in your pocket, you also need the relevant flora and fauna. The merchandise on offer includes four different types of shot, a flying machine (which can only be used in certain parts of the game), mystic mail (chain mail that is, not letters) and tips - which are the biggest waste of pets since vivisection.

THE WORD

A GOOD ARCADE ADVENTURE is a joy to play - unfortunately you could count the amount of good arcade adventures that have been released in recent times on the fingers of one of foot. Thankfully, *Elf* puts this situation right. OK, so the actual gameplay isn't going to win 1991's Most Original Game Idea award (if such a thing exists), but as long as the gameplay's there, then total originality isn't absolutely essential - and there's no shortage of gameplay here. If exploring and shooting's your thing, then there's enough here to keep you happy 'til the cows come home (and even until they've been milked and sent back out again), however if you thirst for a little more depth, then follow me. In order to get the most out of Elf, the puzzle-solving element is at least as important as the action (if not more, it's difficult to decide). And while the puzzles range from the childishly simple to the infuriatingly obscure, there are enough hints dotted around to allow you to complete every one. In fact, some of the levels are almost completely puzzle- or maze-based (one fiendish section sees you tackle the problem of getting a series of moving platforms to move just the way you want them to, no easy task) while others increase the carnage to compensate.

A beautiful puzzle game with astonishing hidden depths

And if I've given the impression that there are no new ideas at all in here I apologise - how about these for starters? Whenever you die, a gravestone appears in that spot from then on to mourn you. Then, if you pass that way again, chances are that your own ghost will rise up to have a pop, also the option to only save the game at the end of each level means that cheating is more or less out of the question. It's a pity that you can only have either music or sound effects playing at any one time (apparently, this is due to Ocean France's custom-built sound software), but the fact that that's the only real fault I can come up with speaks volumes.

Ciaran Brennan

Dexterity and Intelligence are required for Rainbow Arts' latest. Laurence Scotford lacks both, but is happy just juggling balls...

LOGICAL

LOGICAL
Rainbow Arts

PRICE
£19.99

OUT
NOW

GRAPHICS
82%

SOUND
80%

DURABILITY
79%

PLAYABILITY
91%

OVERALL
88%

BALLS! That's what *Logical* is all about - coloured balls to be precise. Logical is essentially a puzzle game, but it requires some manual dexterity as well, so it may not appeal to boffins who are all fingers and thumbs.

Those who it does appeal to will find no less than 99 screens of mind-boggling action to work through, each of which contains a network of channels linking a set of wheels. The coloured balls run along the channels and slot into one of the four notches on each wheel. The wheels can then be rotated in an anti-clockwise direction and the balls sent off down another channel.

THE CHANNELS are the routes which the balls take between the wheels.

THE COLOUR FORECAST only appears on some screens, and helps your planning by showing what colour the next ball will be.

THE BAR GRAPH at the top of the screen shows how much time remains before the current ball must be placed in a wheel.

THE BALL DISPLAY shows how many balls are currently in motion - up to a maximum of four.

THE HOUR-GLASS indicates how much time you have remaining to finish the level.

Controlled by the mouse, THE CURSOR is used to select individual wheels and balls.

THESE OTHER ELEMENTS complicate the completion of each level by affecting the motion or colour of each ball.

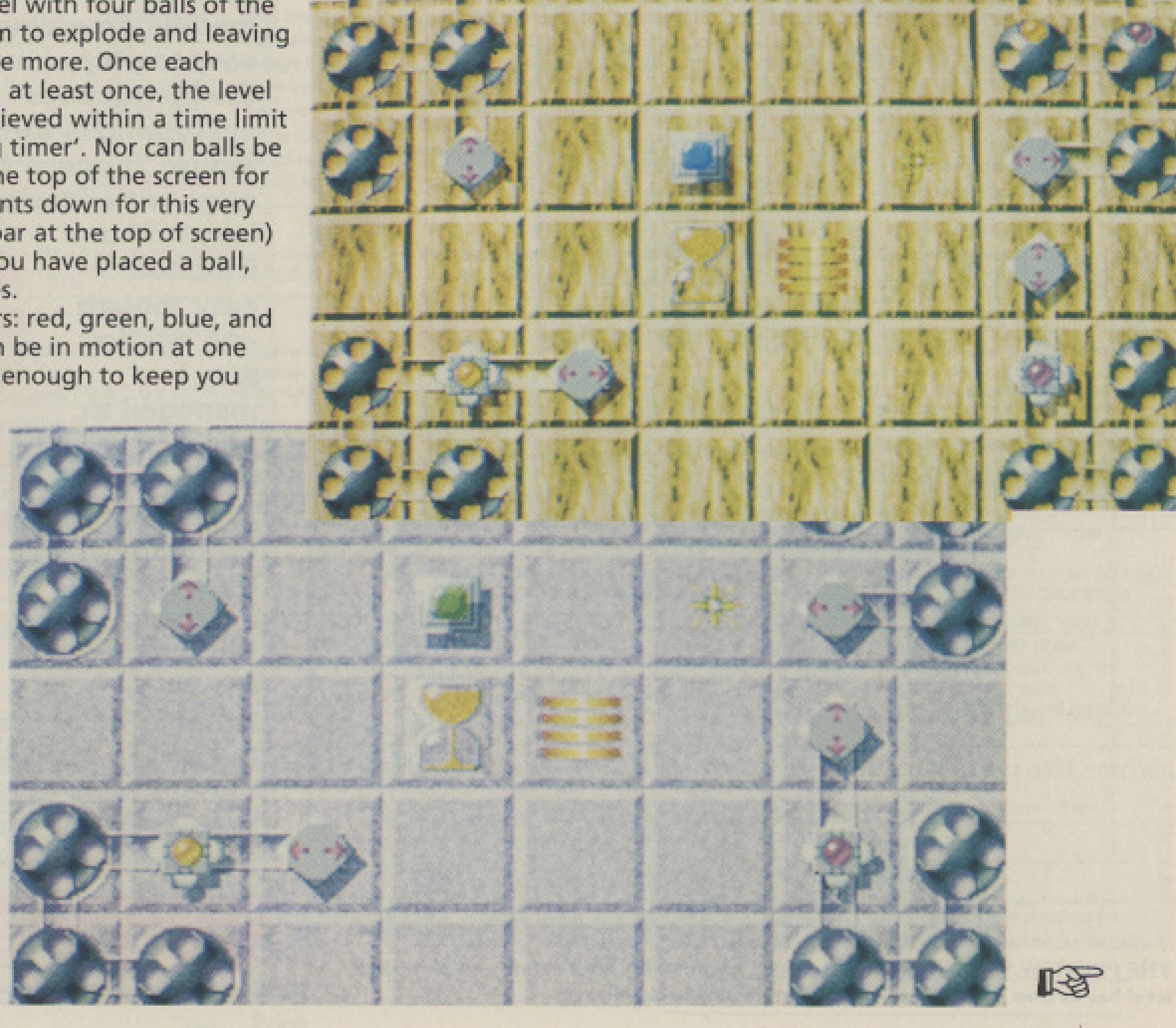
BALLS remain in the wheels until they are clicked with the left mouse button. This causes them to travel down the channel until they reach another wheel.

A WHEEL is rotated by 90° in an anti-clockwise direction each time it's 'clicked' by the mouse.

The object is to fill each wheel with four balls of the same colour, thus causing them to explode and leaving the wheel free to be filled once more. Once each wheel has been correctly filled at least once, the level is completed. This must be achieved within a time limit indicated by an on-screen 'egg timer'. Nor can balls be left to roll back and forth at the top of the screen for too long: a separate timer counts down for this very eventuality (indicated by the bar at the top of screen) and if it reaches zero before you have placed a ball, you lose one of your three lives.

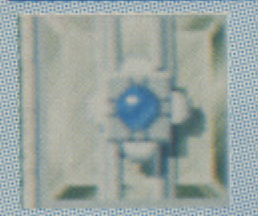
The balls come in four colours: red, green, blue, and yellow. Up to four of them can be in motion at one time: this is usually more than enough to keep you going, but it's possible in the later screens to get balls stuck in perpetual motion between two points, thus reducing your capacity to move other balls and consequently slowing you up.

To add to the confusion, later screens contain devices such as one-way routes, single-colour routes and teleporters, so you have to think very carefully about how to go about completing each screen.

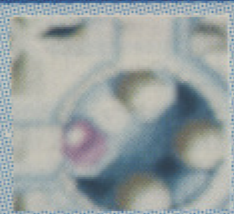


THERE ARE THREE ALTERNATIVE sets of graphics (which can be changed each time you load up) for when you get bored with the default look.

LITTLE BITS OF LOGIC



COLOUR STOPPERS: These only allow balls of the correct colour to pass through, so you either have to find a way round them or wait until the right colours turn up.



COLOUR CHANGERS: Balls passing through one of these will be changed to the indicated colour. This is often useful if you require lots of that colour, but infuriating if you don't.



DIRECTION ARROWS: These act like one-way streets, only allowing balls to travel in a single direction. They also determine which way balls leave a junction.



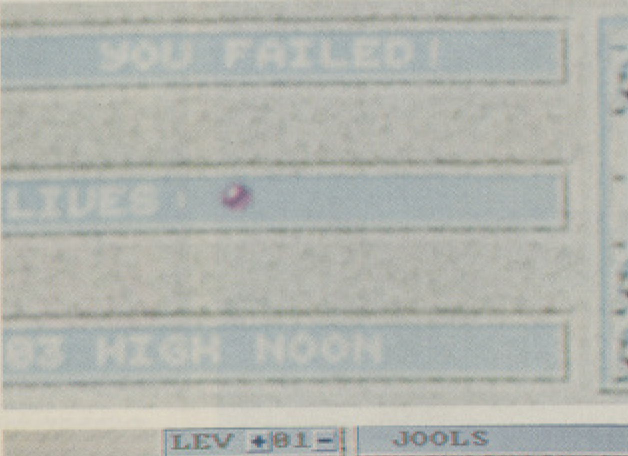
LIGHTS: If the traffic lights appear on a level you must fill wheels in the order indicated. Fill a wheel out of turn and it will remain unexploded until those before it have been done.



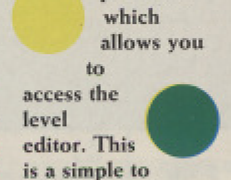
COLOUR HANDICAP: These occasionally appear and show a combination of colours. A wheel must be made to explode using this combination before any other wheels will explode.



TELEPORTERS: These transport the balls to another teleporter. If there's more than one pair of teleporters on screen you will not know how they are linked until you try them.

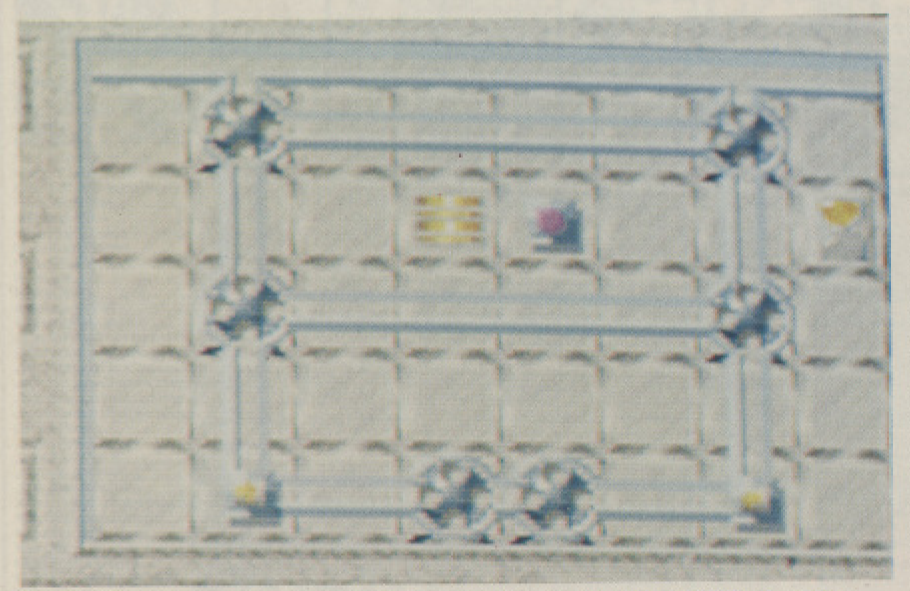






COMPLETE ALL 99 LEVELS and you're rewarded with a password which allows you to access the level editor. This is a simple to use utility which gives you the opportunity to design and test your own puzzles.





THE PREVIEW SCREEN shows the general layout of the level before you play. Each level has its own password so you can go directly back to it.

THE WORD

LIKE MOST OTHER GAMES of this nature, *Logical* doesn't really hold any great surprises in the looks and sound stakes. The graphics are merely functional (although they are quite smart), but the inclusion of three alternative sets is a thoughtful touch. The sound too is restricted, amounting to little more than a background ditty (which quickly becomes monotonous, but can at least be switched off) and some suitably metallic sounding effects. Logical is easy to play - you hardly need to read the instructions - and, because everything is controlled through the mouse, it doesn't take hours to get to grips with. Masters of the puzzle genre may find it a little too easy though - on my first play I managed to get all the way to level 23 before losing my first life. Even so, at that stage the complexity of the puzzles was already beginning to look promising, so undoubtedly the last few levels will require more than a few attempts from the average player.

An addictive action-puzzle game calling for a combination of dexterity and brain-power

Laurence Scotford



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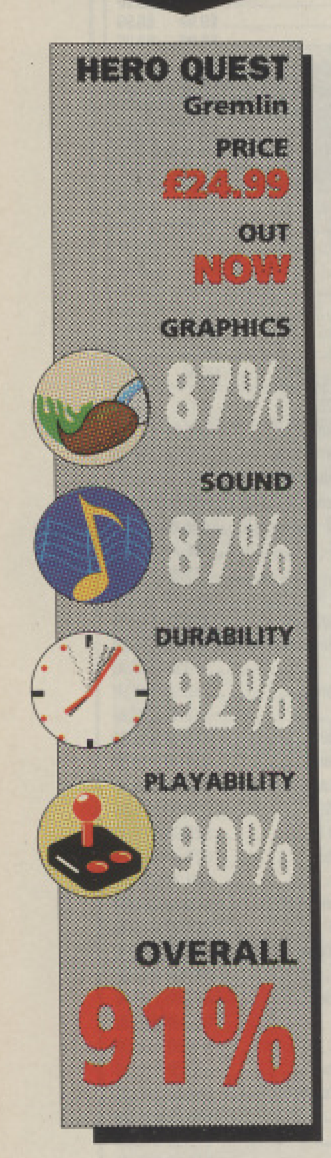
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01

Computerised board games are nothing new, but when the conversion is of a Games Workshop best seller, things tend to get a little bit more interesting...



HERO QUES

OF ALL THE BOARD GAME PRODUCERS in the world, one is more notorious for its style, presentation and rules than any other - that company is Games Workshop.

Just to underline this point, the rule book for the table-top version of *Hero Quest* would make any MicroProse flight simulator manual embarrassed at its relative weediness. Nothing is left to chance, with everything covered in detail, from how to move (which is never as simple as it sounds) to what dice to roll if a Chaos Lord attacks you from behind while wearing a yellow hat... on a Thursday.

The reason for all of this attention to detail in GW documentation is to heighten its games' accuracy, which makes it very surprising that, until now, none of the company's wares have ever been converted to computer - what better way could there be to keep track of all the number-crunching than by having a machine do the job?

Until recently, the main reason that none of these conversions have appeared was Games Workshop's slightly 'underground' reputation: all of the company's games were heralded as table-top role-playing games, which limited their growth somewhat (a pity, because they've come up with some real gems).

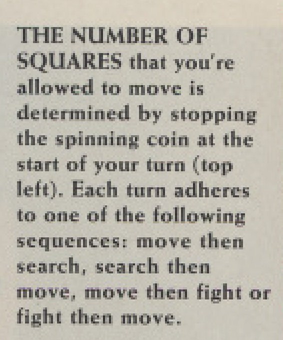
All of that changed however, as soon as mainstream board game specialist Milton Bradley noticed a growing interest in the RPG. A partnership between the two companies emerged and the all-new Hero Quest was born: Milton Bradley produced the basic 'kiddies' version, while Games Workshop went on to make a more complex older version called, simply, *Advanced Hero Quest*.

Now, thanks to the simpler rules and widespread popularity of the younger version, Gremlin has seen fit to convert both the board game and its expansion kits (extra quest scenarios - due to appear over the next few months), and is also due to begin work on the game's science fiction follow-up, *Space Crusade*.

Gold
Moves left
Body points
Mind points
Wizard
Elf
Dwarf
Current character
Enemy
Barbarian
Cast Spells
End your turn
Fight enemy
Open door
Search for traps and secret doors
Search for treasure
Inventory
Map
Move character

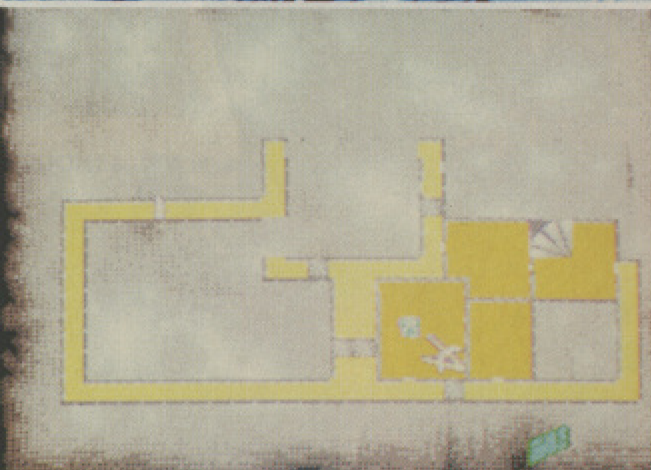
EST





THE NUMBER OF SQUARES that you're allowed to move is determined by stopping the spinning coin at the start of your turn (top left). Each turn adheres to one of the following sequences: move then search, search then move, move then fight or fight then move.





AS YOU PROGRESS through the dungeon, the map (right) is updated to show rooms, corridors, furniture and enemies. What it doesn't reveal is the location of secret doors, so all is not lost if you think that you're stuck in a dead end.



BETWEEN ADVENTURES comes your chance to spend your ill-gotten gains at the shop, where weapons and armour are always available (usually at extortionate prices). Not only does this element equip your characters for the ever more difficult trials which lay ahead, but it also gives the whole thing a sense of continuity.



MOST QUESTS call for the death of a principle enemy - in this case the Witchlord. Unfortunately they usually can't be hurt unless you've picked up a magical weapon from a previous adventure.

ROLE MODELLING

ANDY JONES, PROJECT MANAGER AT GAMES WORKSHOP, describes his average customer as being a "15 year-old adolescent male with an interest in rock music." This might sound a little specific, but after 13 years of producing miniatures, board games and RPGs, Games Workshop is entitled to be sure about its own place in the world of games.

Fantasy miniatures have always been GW's bread and butter, in fact these days you'd be lucky to pick up one of its games without a bundle of small plastic models falling out. However, it wasn't until *Dungeons & Dragons* first made an appearance in 1978 that it was felt more substance was needed, so the miniatures got their own rule books and *Warhammer* was born.

Since then, GW has grown and grown, producing more and more games and expansion kits (*Talisman* - one of its best-selling board games - has five expansion sets, three of which feature new boards!).

The recent collaboration with MB opened a door to a whole new generation of gamers, *Hero Quest* and *Space Crusade* being simplified versions of other GW products. Plans are afoot for further joint company products, as well as more computerised versions - with GW hoping to take a more active role in future 16-bit developments.

THE WORD

WHILE, FOR THE MOST PART, *Hero Quest* manages to faithfully recreate the fun of the table-top version (without the player having to deal with all of the 'paperwork'), in one or two areas of this conversion Gremlin has actually managed to over-simplify things. This over-simplifying is mainly apparent in the combat areas: a larger feeling of involvement would have been generated by even the simplest of additions such as the rolling of a dice. As it stands, the fights are pretty bland and act more as a temporary obstacle than as a major part of the excitement. Another area that could be improved is the animation - it's not that there's anything monstrously wrong, it's just that there could be more of it. Instead of printing the words "Your enemy is consumed with flames" on the screen, it would have been nice to see a large flaming ball scream from your character's fingertips towards the helpless goblin. Where Gremlin *has* succeeded is in taking all the elements from the board game and convincingly turning them into a highly playable computer game. The control method easily lends itself to multi-player games, while still managing to stay interesting enough for a single player - a rare feat indeed. Hopefully, Hero Quest will pave the way for more Games Workshop conversions as the system Gremlin has employed could quite easily lend itself to other games of this ilk. Providing the quality stays this high (and the presentation is polished up) they should all be just as successful.

An excellent conversion of an already enjoyable table-top

Paul Presley

After a long absence, the 'Commando' game is back, with US Gold's conversion of Mercs (page 76) and this one from Core. But is there life in the old dog yet?

WAR Z

WAR ZONE
Core

PRICE
£20.99

OUT
NOW

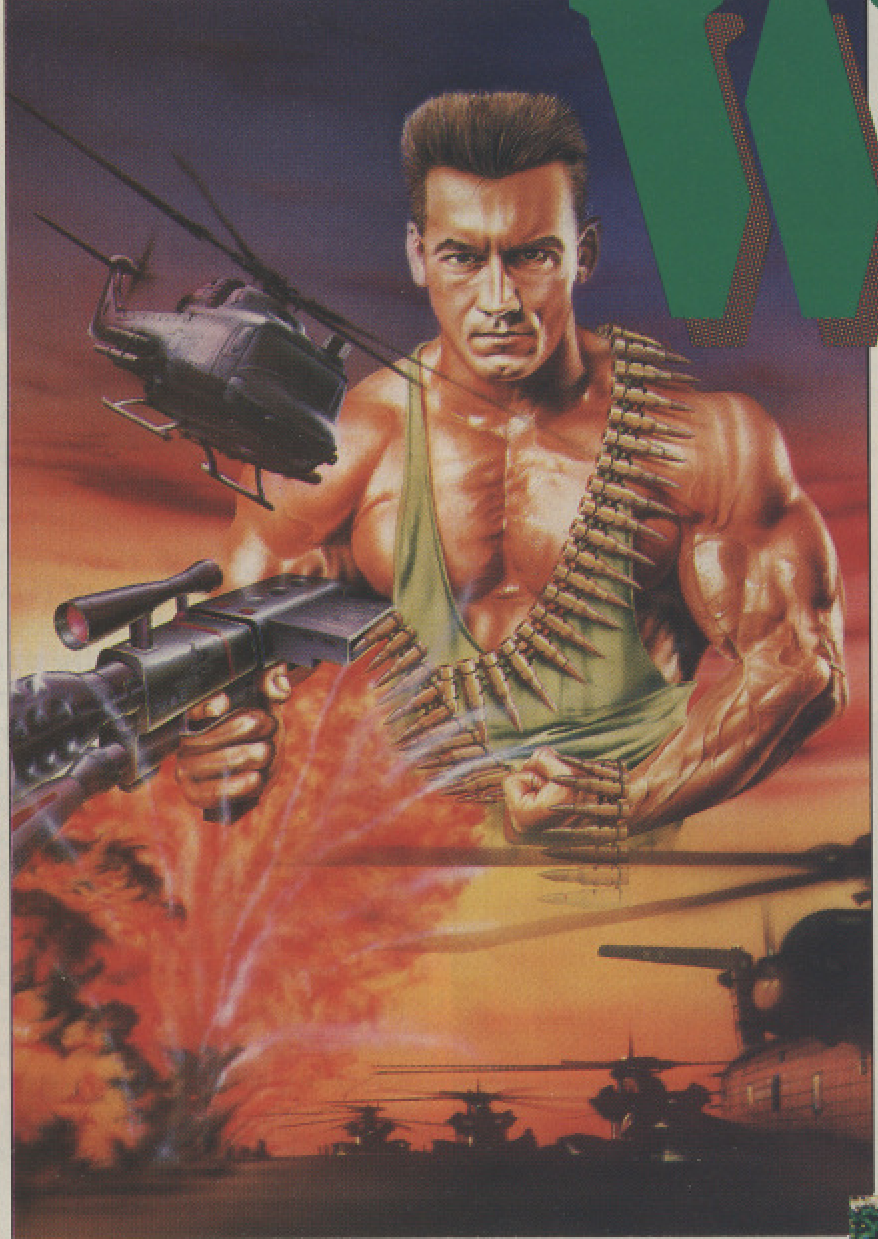
GRAPHICS
82%

SOUND
89%

DURABILITY
80%

PLAYABILITY
87%

OVERALL
86%



ALTHOUGH *WAR ZONE* claims a futuristic setting (1999, to be exact) its initial jungle setting and *Commando*-style gameplay make it a more or less timeless shoot 'em up. And, like all games of this type, it can be played alone, but is best enjoyed when two players team up for a blast.

As the story goes, you and your partner have been detailed to lead a counter-invasion force to push back an enemy which has landed at eight strategic points in your country. However, the rest of your crew has been killed or captured, so now it's up to you.

Your prime directive is to shoot your way through eight levels of scrolling action for a date with the end-of-level guardian of each, be it a tank, helicopter, submarine or some other piece of military hardware. However, along the way it would be nice if you could free the rest of your unit - oh, and have a little fun!



THERE ARE FIVE powerful bolt-on add-ons available to 'turbo-charge' your standard weapon with: the three-way shot, the rocket launcher, the grenade launcher (only really useful for long-range combat), the flamethrower and finally - and best of all - the homing missile launcher. Each of these can have its destructive capabilities increased three-fold by collecting the power-up icons.

THERE'S NO TIME for hanging about, as the action starts the second that you set foot in the jungle. Luckily there's a couple of weapons and power-ups nearby, so grab them fast and get blasting. One word of warning though - watch out for some of the lighter-coloured bushes, as there may be danger lurking below.

THOSE OF YOU who don't like getting their feet wet are in for a rough time, especially as your trek through the waist-high water is made even worse by constant scrutiny from the enemy's searchlights.

R ZONE

THE WORD

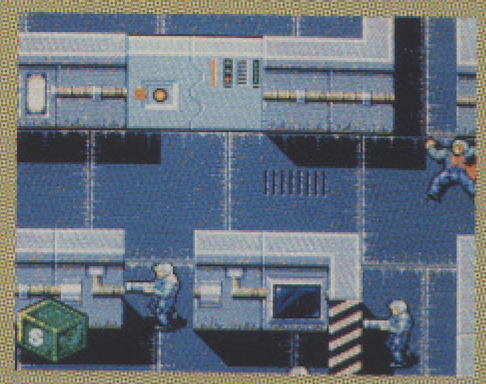
THE IDEA OF HAVING two heavily-armed macho men running around causing havoc is nothing new - but for some reason it usually provides excellent blasting action... *War Zone* is happy to continue this tradition. Although the graphics are possibly a little too 'cartoony' for the subject matter, the artist has made good use of colour, and that, combined with the clever animation of the heroes' sprites gives the whole thing a nice 'clean' look. Clean is hardly a word that could be applied to the sound effects though - they're as dirty as they need to be in game with this much violence - and well varied too, to match the different weapons. And speaking of the weapons... this is where War Zone comes into its own. There are plenty of pick-ups available throughout the jungle, so there's no need to worry too much about losing one - and there's such a variety between the different guns, cannons, flamethrowers and other 'dealers of death' that every player is bound to find a particular favourite (check out those homing missiles!). The different capabilities of, say, the laser and the grenade launcher also add to the strategic feel of the whole affair: when disposing of some of the tougher enemies, it's often half the battle working out which weapons to attack with. Finally, the stunning smart-bomb effect is enough to round it all off. You may think that there are enough games of this type about already (and you may even be right) - and, in truth, War Zone offers very little variation on the theme. However, if you haven't already got a game of this type, or do, but still fancy trying another, War Zone's combination of 'you watch my back and I'll watch yours' strategy and all-out action may be just the ticket.

A meaty blast from the past with the 90's looks and feel - worth a shot!

Brian Nesbitt

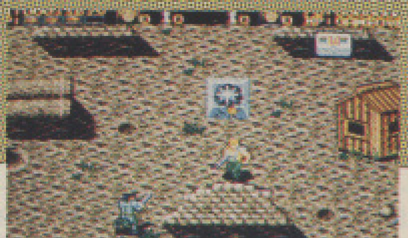
REMEMBER THAT YOUR SECONDARY MISSION is to rescue your buddies - they've all been tied to trees along the route, so try to take some time out to free them. There's a very good reason why the prisoners have been left in such a precarious position though, they're just as prone to your gunfire as the enemy, so tread carefully when there's a prisoner in the vicinity.

THERE'S MORE TO *War Zone* than mindless blasting (but not much really!). At certain stages, both players may need to work together. Say, for example, there's a huge truck in front of you, pelting bullets in your general direction: player one has a grenade launcher and lobs his shots in from a distance, while player two gets in close to hammer away with his standard gun. - this co-operation works far better than one guy going at it alone because, if you're careful, the enemy doesn't know which one of you to fire at.



THERE'S SO MUCH LEAD (and worse) flying in this green and unpleasant land that you're bound to catch your fair share. If things are getting desperate, try looking for one of these handy 'cure-all' First Aid boxes.

THOSE ENEMIES that ply their evil trade from behind dug-outs and shelters are difficult to dispose of. However, if you do manage it, you can always use their shelter for a brief respite from the relentless crossfire.



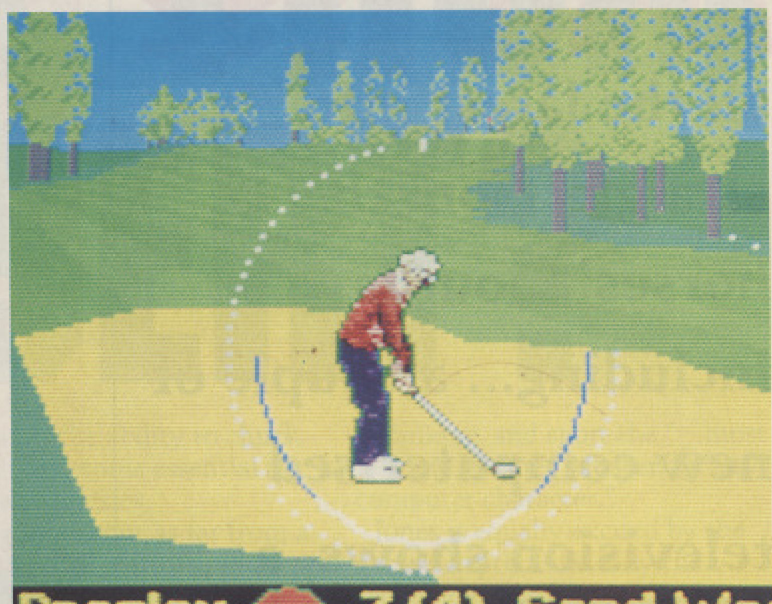


GOLFING GREATS

IT'S TIME FOR OUR OTHER great monthly competition to take a bow, the MicroProse Golfing Greats! The best armchair golfers in the world have been driving balls in our general direction ever since we announced the comp. This month's winner is a superb set of shots in one by none other than Mr. Wingchee Man of Essex, the very man who inspired the competition in the first place! Of all the shots that we've received, none has yet managed to top his efforts.

So, load them up, take a look and see if you can do better. Remember there's a superb MicroProse prize up for grabs and all the winners of our four month competition will be playing in the grand final at MicroProse's very own offices!

By the way, we're not just after holes in one. Any shot that you think is a spectacular feat can be a winner, a pixel-perfect chip from a deep bunker straight into the hole, a deep drive that effortlessly avoids the trees, water and sand traps. If you think that it's any good, pop it on a disk and send it to: Golfing Greats, The One For ST Games, Priory Court, 30–32 Farringdon Lane, London, EC1R 3AU. Send it along with your name, address, telephone number and T-shirt size (including your name and address on the disk label).



TRICKSHOT TRIALS

OUR SECOND GREAT competition also officially kicks off this month, Trickshot Trials. And who has the honour of being our first winner? It's (drum roll please) Mark Laine of Chalfont St. Peter's, yaaaayyyy! His disk contained the statutory two shots and while neither were particularly complex, our panel of judges decided that they both had a certain simple pleasure about them. A couple of really nice looking shots.

So what are you waiting for? Load them both up as per usual and watch 'em go down. Done that? Think you can do better? Have you watched Jim Davidson's Big Break, seen one of John Virgo's Trick Shots and converted it successfully to your computer? Well, send it in then. Trickshot Trials, The One For ST Games, Priory Court, 30–32 Farringdon Lane, London EC1R 3AU is the address you should use and please remember to include all your own details on the disk AND on a separate sheet of paper.



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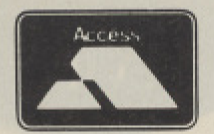
Parasol Stars can be loaded up by following these simple instructions. Just pop the disk in the drive and turn on the computer. The Golfing Greats and Trickshot Trials can be seen by loading up the appropriate game in the usual manner, selecting the relevant Load Data options from the menus (check the manuals for full details) and then treating the cover disk as a data disk.

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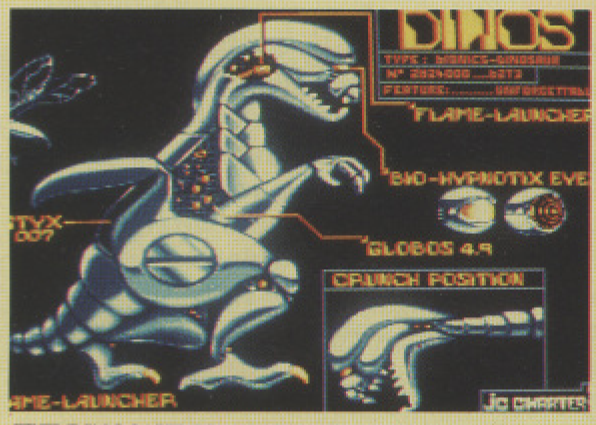
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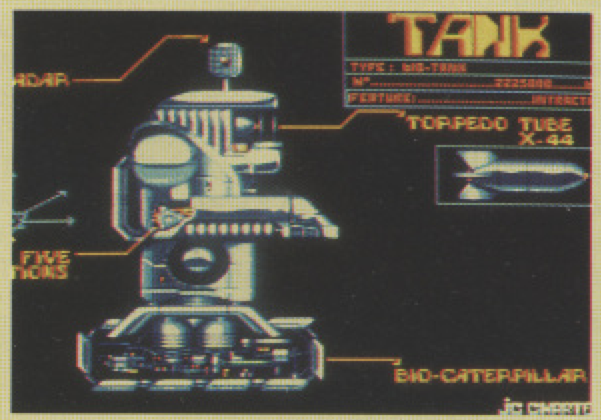
Despite a slow start, Silmarils' combination of beat 'em up and puzzle solver offers a superb graphics, a thumping soundtrack and more enemies than Saddam Hussein.

METAL MUTANT

THE CYBORG IS the most versatile of all the robots. Its leaping ability helps negotiate swamplands and platform-based levels, while its weaponry and gadgets can defeat a large number of opponents. These include a magnetic rope (allowing vertical travel), a powerful battle-axe, a fork-like grabber and a devastating lightning weapon.



THE DINOSAUR IS a vital alternative weapons system which comes into its own when combating eye or ground-level opponents. It has a long neck and deadly bite, a shield system, tail- and head-mounted flame-throwers, eye-lasers and the Cyberstyx-007 remote device. This last item is a small, insectoid robot launched from the beast's back which can activate the switches other robots cannot reach.



THE TANK IS the least mobile of the three robots, mounted on caterpillar tracks. It's a quick-response weapons system, equipped with five-way overhead rapid fire, a nifty missile launcher and a head-mounted radar.

THE HUMAN RACE HAS SPREAD across the universe like locusts across a wheat field. They've been there, they've done that... and now they're bored. So, for want of better things to occupy their time, they've created a race of bio-technological beings to run the show, started taking illegal substances and indulged in the kind of activities that can't be described in a computer magazine.

It's a recipe for disaster - and that's exactly what's happened...

A nasty piece of bio-technology called Arod 7 has woken up and decided that he is going to wipe out the entire human race - and has mercilessly slaughtered billions of people in the attempt.

The few people that have managed to survive have now hit upon the ruse of creating a second generation piece of bio-technological hardware, nicknamed Metal Mutant. They reckon that if they send it to Arod 7's home planet of Kronox, it could infiltrate his defences and give him a damn good thrashing.

But what makes them so confident? This - Metal Mutant can transform at the touch of a button into any one of three different robots. How's that for versatile?

METAL MUTANT
Silmarils

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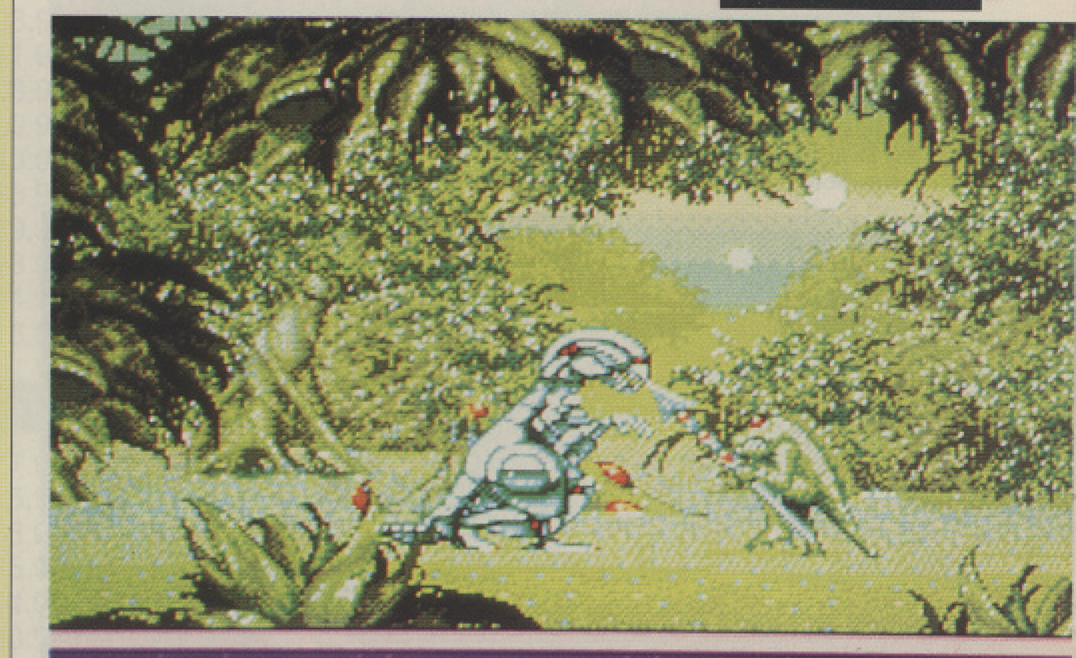
GRAPHICS
84%

SOUND
81%

PLAYABILITY
86%

DURABILITY
80%

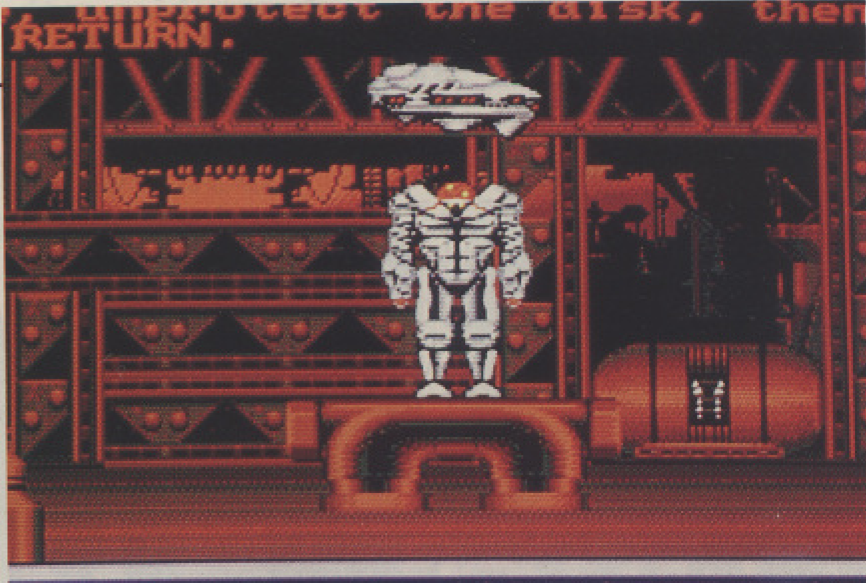
OVERALL
85%



THERE ARE OVER 40 different types of enemy, many of which require distinct tactics or weapons to defeat. Each level has its own unique collection: you'll find plenty of lizards, flying reptiles and mini-dragons in the swamplands and robots galore in the factory level. Arod 7's space palace is a law unto itself - anything can be found there - and it's guaranteed that you won't like it.



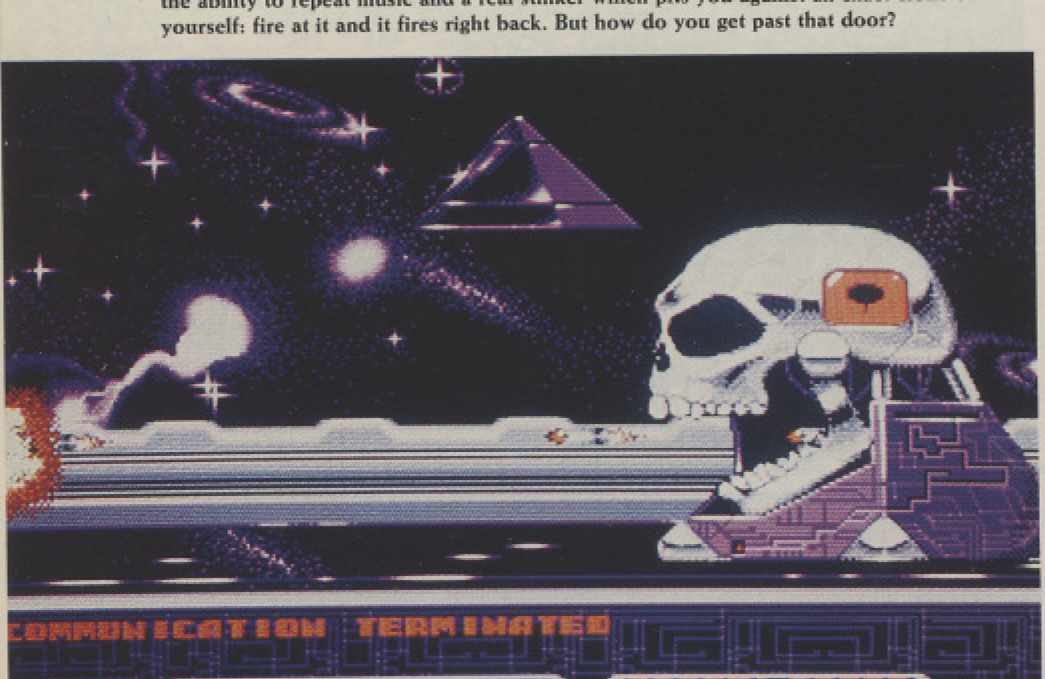
SHOULD YOU GET LOST in the factory level, you could find yourself in the mines. This is no place for a saviour of the universe to get caught: dangers and traps lurk in every corner and you'll lose plenty of energy trying to escape. It's best to avoid it completely - particularly when you run across creatures like these bio-robotic spiders.



THROUGHOUT THE GAME you stumble across an ALOG saucer, without which your life on Kronox would be impossible: it allows you to save your game position and statistics to date, and renews your energy supply. Only the cyborg can link up with it, by standing directly below the ship, opening his skull and interfacing with an on-board energy supply. Be warned, however: the craft is easily destroyed.



THE CLOSER YOU GET to Arod 7, the more difficult the puzzles become. The last few screens before you encounter him take place in this mystical space complex. Metal Mutant is set a series of tests which he must solve, or die in the attempt. These include the ability to repeat music and a real stinker which pits you against an exact clone of yourself: fire at it and it fires right back. But how do you get past that door?



THE SHOW-DOWN WITH AROD 7 is the toughest test of the lot. Having honed your joystick reflexes on over 100 screens by this stage, it's now time to put your skills to the test. As you can see, Arod is a giant skull with a television screen built into his head: this screen flashes icons at you corresponding to the weapons you have collected throughout the game. If you don't respond with the appropriate ;oystick movements, you'll survive about as long as a flatfish in a black hole.

THE WORD

METAL MUTANT IS INITIALLY DISAPPOINTING: all you do for the first few screens is match appropriate manoeuvres to combat situations and keep plugging away until your enemies are destroyed. If you persevere however, you begin to discover the game's appeal: horrible puzzles, 40 different types of monster to defeat and a variety of weapons and gadgets to acquire. It's really a 130-screen test of memory and joystick dexterity - opponents come at you quickly, and if you haven't selected the right droid or weapon to face them, you might as well kiss goodbye to your energy. This isn't too much of a burden to begin with, since in the early stages you can destroy some opponents in a variety of ways and by experimenting you select the more effective methods. The difficulty is cleverly graded so that (hopefully) by the time you face Arod you'll have the necessary reactions to knock his lights out. This is just one of the game's neat touches - others include a 'save game' option which doubles as a source of energy and three difficulty levels, the third of which is really tough. After that, good sound effects and graphics (including a host of excellent animation sequences) are just the icing on the cake.

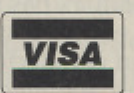
A playable combination of beat 'em up and arcade adventure

Gordon Houghton

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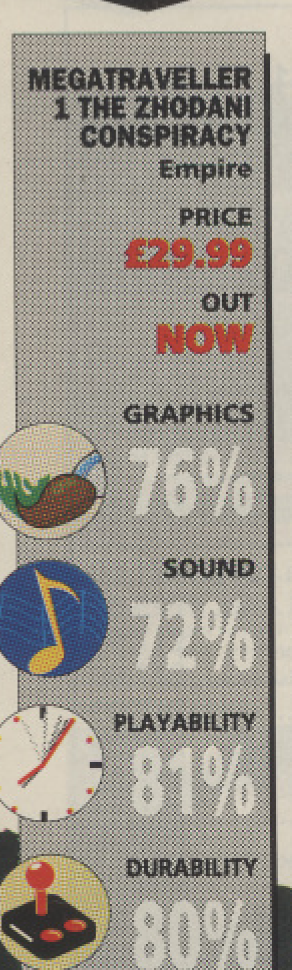
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After numerous incarnations, the world's most popular science-fiction Role-Playing Game is finally available on 16-bit. Paul Presley sees if it's been worth the wait.



LIFE IN THE 51ST CENTURY is rougher than ever. Mankind, now under the rule of the Third Imperium, has realised his dream to reach into the stars - and has made contact with all manner of weird and wonderful alien life-forms for his trouble.

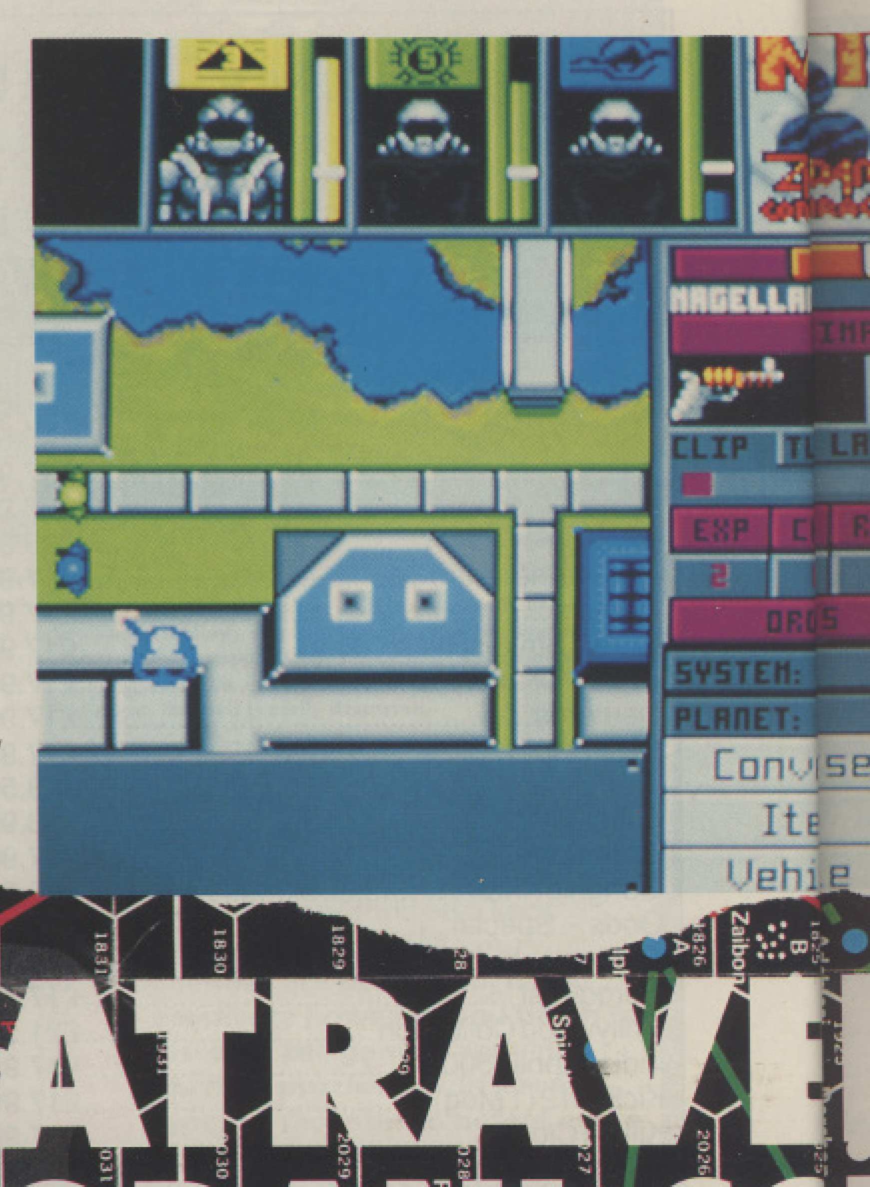
The most alarming of these extra-terrestrial contacts, made in 5018, was with a virtually identical race known as the Zhodani. The contact was not a pleasant one, however, and the first of four Frontier Wars soon broke out between the two races.

You'd think that after four bouts of inter-stellar genocide the two sides would have had enough, but, for reasons best known to themselves, a group of corrupt officials within the Imperium is preparing to start a fifth - and, as always, there's only one person that can stop them.

Well five people actually. Barely 10 minutes ago, your merry band of travellers was having a quiet drink when a frantic young lady pushed a holographic disk into your hands, burbled something about a traitor and was attacked by a group of thugs. You made your excuses and left... quickly. Now it seems there's a price on your head and every bounty hunter in the galaxy is on your tail.

So, to take stock of your situation: you hold the only evidence which can expose the traitors and have to deliver it to the officials on some faraway planet - all of this under the less-than-friendly scrutiny of the meanest villains in the cosmos.

It never rains but it pours...



MEGATRAVE... THE ZHODANI CO...

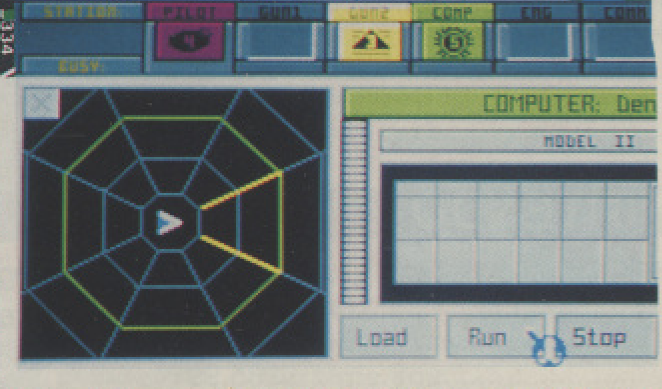
ONCE...TWICE...THREE TIMES A GAME

THE SIMILARITIES BETWEEN CERTAIN ELEMENTS of the table-top and the computerised versions of *MegaTraveller* are incredible. With the possible exception of SSI's *AD&D* series, no other computerised RPG comes as close to being an accurate conversion. Unfortunately though, things tend to fall down in certain areas.

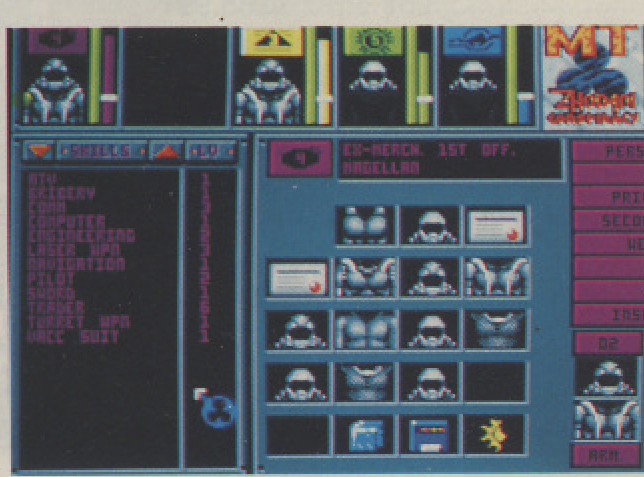
Because the original IBM PC version wasn't well received by US critics, Paragon (the team responsible for the American conversion) 'recalled' the game, took on board all the negative comments and set about executing a redesign, the most noticeable result of which was the Orders command for combat.

Empire's decision to bring the product to these shores was a natural step, but it was felt that changes still had to be made to tailor the program for Britain. The keyboard controls were replaced by more accessible mouse-driven controls and the space travel was improved by simply replacing the inertia-based thrust.

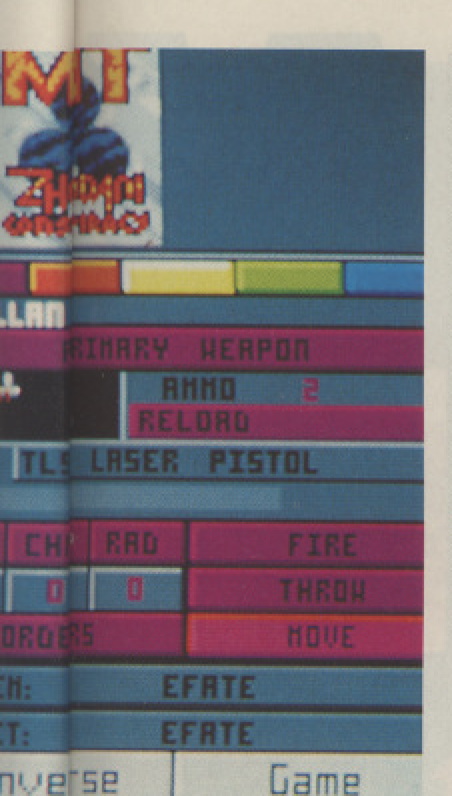
Paragon is not a company that takes criticism lightly. A great deal of changes have been made to *MegaTraveller 2* (due for an August release), most of which have been implemented in response to user reaction. The sequel will feature many more star systems, the ability to transfer original characters and a completely new plot. Paragon's other forthcoming release - *Space 1889* - will also utilise the improved MegaTraveller system, except this time it's set in the days of Victorian space travel(!).



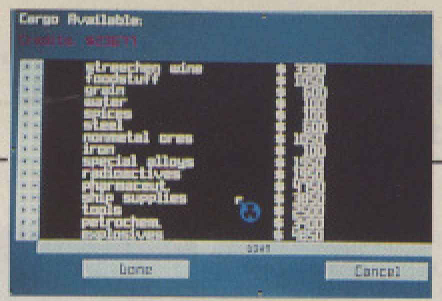
IN A SIMILAR STYLE to Star Trek, each of your characters is assigned to different stations on board the ship, the most important of which is the computer, from which most elements are controlled. Features such as auto-targeting and tactic predictors are all available from the numerous



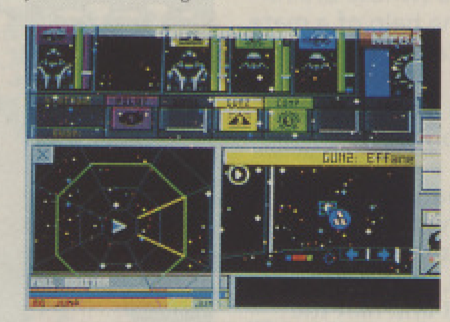
AS WITH ALL RPGs, character generation plays an important part in the proceedings - but here there's a difference: each character chooses a career in one of five military services. At the end of this period of service, the now-trained participants are released into civilian life to start



LIFE IN THE WORLD of MegaTraveller is viewed from above, with each type of building colour-coded for easier identification. Of course, with a price on your head, local bounty hunters are always looking to make a quick Imperial Credit. Should a fight break out, the team splits up and each character is controlled individually from the control panel on the right.



IN ORDER TO REACH YOUR FINAL DESTINATION, it's necessary to obtain a Jump-2 Drive - the bad news is these cost over 2,000,000 Credits apiece. The best way of earning this wad is through inter-planetary trading of the 30 available types of cargo: including everything from fertilisers to robots. The starport trading market isn't always the best place to sell your stock though...



THERE'S AT LEAST ONE ALTERNATIVE way to make money... piracy. This has nothing to do with copying disks however - piracy involves attacking other ships and stealing their cargo. Be warned though, some ships are prepared for this eventuality and equip their cargo bays with timed detonation devices.

ELLER 1: ONSPIRACY

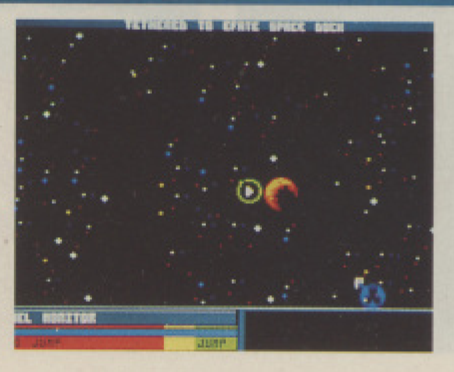
THE WORD

THE MOST ACCURATE DESCRIPTION befitting *MegaTraveller 1* is to liken it to *Elite* without the graphics... but with a plot. Although it's an RPG at heart, the trading side of things will appeal to all those Cobra Mk II pilots who longed to be able to land their craft. For anyone who has played the table-top game, a lot of elements are going to appear very familiar: the excellent character-generation system, the planet names and the whole 51st century environment are all there and all very well implemented. In truth, there are only two problems with the system. The first of these concerns the space travel: the *Oids*-style control method becomes very awkward until you get used to it (and that could take quite some time). This is especially true when the planet which you're tethered to doesn't want to let you go. The second problem is far more damaging and lies in the crux of virtually every RPG available - combat. The trouble is that everything is run in real-time, which is all very well for an all-out action romp, but it's next to useless when you're trying to control five different characters.

A well-executed table-top conversion, sadly deflated by the unwieldy combat control

Granted, the 'Orders' command helps out, but it's still far easier just to group your team and run from each fight. However, if you overlook those problems there *is* a nicely-crafted game system in there. The on-screen presentation is superb, the planets are varied enough to provide explorers with plenty to be getting on with, the trading aspect and plot devices are intelligent and the 'Stations' section on board your spacecraft is very well handled. Ultimately, the decision as to whether this is the RPG for you boils down to whether or not you want to get caught up in a great deal of combat. If not, then MegaTraveller 1 provides plenty of challenge. If so, then unfortunately you'll have to look elsewhere - *MegaTraveller 2* perhaps?

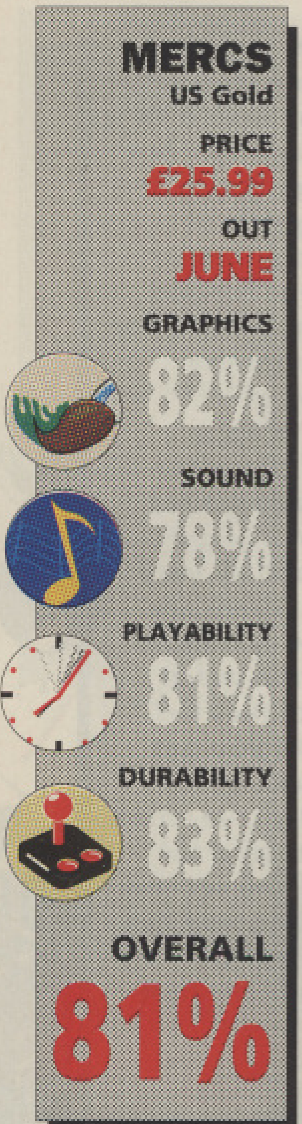
Paul Presley



ASIDE FROM TRADING, the most important factor of the game is gathering information on the traitors and their nefarious activities. Bars are always a good source of gossip, although most people will expect a little gratuity in return for their trouble.

SPACE, THE FINAL FRONTIER. To boldly go where no one has gone before, you need a ship. Movement in outer space uses strange inertia-based controls, similar in style to the classic

Being a conversion of an all-action coin-op, US Gold's scrolling shooter has an obvious advantage over its rivals - but does it do justice to its arcade parent?



HAVING PLAYED AS MANY COMPUTER GAMES as you undoubtedly have, you should by now step naturally into the role of being either a hero or heroine without too much alarm. Even so, you've rarely strapped on pecs as pulsating as those on offer in this latest US Gold CapCom coin-op conversion.

As ever, the size of the heroes' muscular bulk is inversely related to the amount of brain power needed to complete the game, so there's no need to worry about about wasting any time on background here: your macho, muscle-bound hero (whose brains don't quite match his brawn), with the help of a mate, takes on almost unfeasible levels of cannon-fodder along an eight-level route.

Okay, so some of you refuse to sign up until you know the story, so here goes... The former US president has been taken hostage by a group of foreign villains, but, for some diplomatic reason or other, the US government can't intervene directly.

This is where you come in. As head of an elite corps of mercenaries, known as the MERCS, you've been commissioned to rescue the President and halt the rebels' attempt to take control of the country of Zutula. To achieve this, your mission is to land in enemy territory, break through its tank line, neutralise the 'Scorpion' attack unit, penetrate the mountain pass, destroy the enemy's supply line and - finally - 'neutralise' the enemy's HQ.

Feel better for knowing that? Good - now get out there and get blasting...



AS YOU CAN SEE, when the going gets tough, the tough get scrolling... The main challenge is to dodge the opposition's bullets and splat them with yours - simple, eh? Using this no-nonsense method, all that remains is for you to find a way through the eight-level jungle, causing havoc and mayhem throughout your journey.

SHOULD YOU FIND YOURSELF up against a brick wall, wire fence, tree, elephant - in fact, any large obstacle - do the obvious thing... blast the hell out of it! The usual result is a clear path for you to stroll straight through.

THE STANDARD SHELLS ARE OKAY (if you like that sort of thing), but for some real blasting frolics, try getting your muscular hands on some of the smart bombs and upgradeable 'super weapons' which just happen to be lying around the terrain. The first of these advanced killing machines is a three-way 'green ball' gun (which can be powered up to five-way), then there's the flamethrower and finally - and beefiest of all - the missile launcher. The usual energy pick-ups are also included, appearing in ever so novel 'chickens' and 'ham' varieties!

ME

MERCS

SHOULD YOU GET TIRED with walking through the jungle and wading through the water, you can always hop into a jeep (which has room for both players), a tank, or even a hovercraft! There is one small point at this stage which differs from the original: in the coin-op you have to shoot the jeep's original occupants before taking the wheel - here you simply hop in and set off.

JUST WHEN YOU THINK that you've got to the end of a level, up pops the massive end-of-level guardian. These usually come in the shape of some type of military hardware: helicopter, tank and harrier jet to name but three.

DURING YOUR hard-earned rest between stages, you're greeted by an intermission screen of a hunky guy in a posey stance. This, supposedly, is you, so maybe a little practice in front of a mirror is necessary.

THE WORD

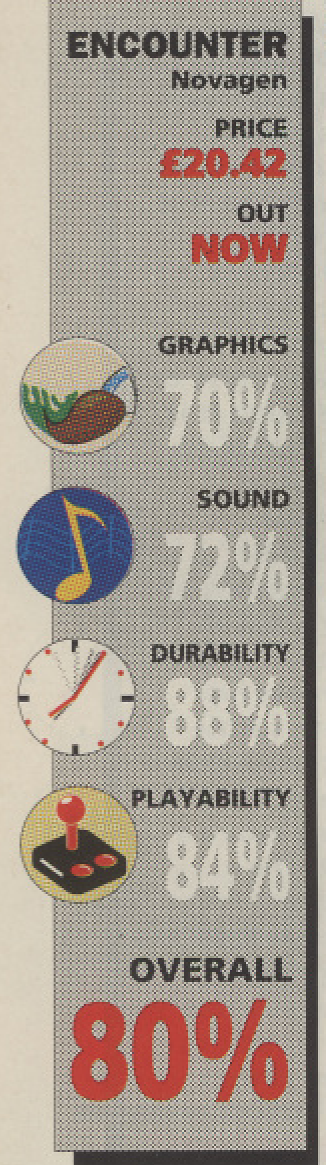
TWO-PLAYER *'COMMANDO-STYLE'* SHOOT 'EM UPS are always big hits in the arcades: all they have to do is offer enough opposition soldiers and hardware to attack in force and a few new weapons to wipe them out with and the coins come rolling in. *Mercs* is, as you'd expect, no exception - but we're not here to heap praise on the arcade game (although it is very good indeed!), we're here to see how good the conversion is. And basically, the answer is that it's good(ish). Conversions should be judged in two ways: as re-creations of the original or as playable games in their own right (or maybe even as a mixture of both) - Mercs almost hits the mark in both cases. There's little problem looks-wise, all of the sprites and backgrounds are well executed, although the main characters move a little too jerkily for comfort. The problem's certainly not in the soundtrack either: the groovy music gets you straight into the swing of things, while the massive explosions and great cross-fire sounds all add to the excitement. The problem is that the whole thing just doesn't capture the 'feel' or excitement of the coin-op - there are too many instances where the action slows down (very bad news nowadays) or where the nature of your opposition is too indistinct, making the proceedings more confusing than exciting. The two-player option does, however, pull the game up by its bootstraps. Having to choose whether or not you pick up the extra weapon or leave it for your partner adds an extra dimension (every man for himself, and all that!), while two heads are better than one in terms of getting further into the game. Ardent fans of the coin-op will have no problem getting into this one - others will probably only bother if they have a friend around.

A competent enough two-player blaster, but it loses a little of the original's 'oooomph!'

Jools Watsham

REVIEW

Very few of the classic games of the 8-bit era have been reworked to make use of the extra eight bits. Novagen's shoot 'em up is one - but is it a worthy enough effort?





ENCOUNTER

YOU'RE ALONE in a three-dimensional arena - equipped only with a laser and the ability to rotate through 360°... but we're going to have to cut the scene-setting short, because a yellow Oid has just appeared on the radar and if you don't shoot it pretty quickly then you're dead! With that small matter out of the way, a quick glance at the top panel reveals that you have nine targets to destroy, two shields left and you're still on level one (pathetic!). The vast majority of your Encounter time is spent in this arena, where you either fight and survive or flee and be crushed. Those pillars which fill the landscape deflect all laser shots (both yours and the enemy's), add a small touch of unpredictability to the proceedings.

IF THERE'S ONE THING that all of the great 'cult' programmers have in common, it's that they don't release very many games. This is especially true of Paul Woakes, the man behind the classic 3D space exploration games *Mercenary* and *Damocles* (which was, after all, *Mercenary II*).

Before either of these though, came a more straightforward 3D shoot 'em up, *Encounter*, which was, to say the least, revolutionary for its day. That's not to say that it would still impress though, as its day was over seven years ago!

This isn't exactly a prolific output, but Woakes fans (let's call them 'Woaksies') should be pleased to hear that things are speeding up a little. As Novagen's Bruce Jordan informs us: "His average is improving - he's up to one a year now."

The next result of this sudden burst of activity will be *Mercenary III - The Return Of Damocles*. This time around, the game will not only include an even more impressive 3D environment than Damocles, but also something which has never appeared in any of Mercenary's previous incarnations - an enemy.

KC Kim is the evil-doer in question, whose actions more or less mirror those of the player's, making Mercenary III a true one-on-one battle. As long as Mr Woakes doesn't revert to his old ways, we should bring you a full review over the next couple of issues.



OCCASIONALLY, a 'kamikaze' Oid hurtles towards you (top) - leaving you little option but to blast it to oblivion before it makes contact. Defeat all of these and a 'star gate' opens, allowing access to the next level, but only if you survive the intervening meteorite storm... This is all a matter of ducking, diving, dodging and clever path-finding, similar in nature to the asteroid field in Atari's The Empire Strikes Back coin-op. And should you survive this perilous stretch of void, why not try turning on the spot to go back through a second time? The return trip gets faster - and consequently more dangerous - each time you attempt it, but every successful completion skips you forward another precious level.

THE WORD

ALTHOUGH IT COULD HARDLY QUALIFY as a candidate for conversion to the CDTV or some other such multimedia vehicle, *Encounter* is good clean 3D fun nonetheless. And while the general gameplay is going to win no prizes for its variety, the appearance of such elements as the meteorite storm and the progressive intelligence of the enemy 'Oids' is enough to keep the player coming back - at least for a while. Despite all of its claims to be a reworking of a classic 8-bit game for the '90s and such like, this is basically a 3D shoot 'em up in the venerable *Battlezone* mould, which makes great use of the extra speed afforded by the newer machinery, but unfortunately very little use of the enhanced graphics capabilities. The use of a 'psychedelic' colour scheme for some of the aliens is about the only attempt made at including a graphic frill - otherwise the look can best be described as functional. In fact, functional is a word that just about sums the whole thing up. It's a good blast, but not quite the advance that it could have been - especially considering the amount of time that's elapsed since the original's release.

A nippy shoot 'em up which will appeal greatly to 'Woaksies', but may lack enough variety for everyone else

Brian Nesbitt

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NEWS

APRIL 1992

all the latest info straight from the horses' mouths including... a couple of new computerised television shows, a



new lease of life for Graftgold's Fire And Ice, two new games from the designers of Elf, a



brand new software house from the people that brought you MicroProse and Sierra, a range of mice that are specially designed for kids...

AND MUCH, MUCH MORE...



RUSH FOR TV GAME SHOWS

AVID GAMERS, WHO'VE LONG BEEN IGNORED by the powers that be in television, are suddenly the most desirable viewers imaginable it would seem, with all of the major channels currently looking for a way into the computer games market.

The biggest of the lot, of course, is Channel 4's ***Gamesmaster***, which has topped the three million mark in terms of viewing figures, and is now almost certainly due for a second series to begin in September.

Hewland International, the production company which produces the popular game show, refused to confirm that the second series would happen, but it is currently advertising for two new researchers, which would suggest that it's a good bet.

Not content to sit back and let Channel 4 have all the glory though, Yorkshire Television is in the process of producing its own computer entertainment show. Provisionally entitled ***Overload***, the show will be presented by Andy Crane and promises to be "More ***Tomorrow's World*** than Gamesmaster," according to its producer.

Other TV programmes believed to be interested in including computer games coverage are BBC's ***100 Per Cent*** and ITV's late night video review programme ***Video View***, although no firm details are available for either at present.

We've had top-down wargames, side-on arcade games and isometric RPGs. Now the AD&D series goes a step further - introducing 3D exploration. Dungeon Master beware...

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SOMETHING'S ROTTEN IN WATERDEEP, well *under* Waterdeep actually. The lords of the area have recently discovered a presence of evil somewhere within the city and dispatched Khelben the Adventurer to investigate. Having searched nearly everywhere though, he learned only a name - Xanathar.

The one place Khelben didn't look was under the city, and what with him still conducting his investigations away from home, guess who's been given the task of Sanitary Engineer?

It's not all muck and filth though. You have been given permission to keep any treasures you find down there and there's always the chance you'll get into a good scrap - amongst the scrap so to speak - so things are looking up. And of course, there's the reward waiting at the end of it all...



WAIT A MINUTE! This is Dungeon Master, isn't it? The view may look familiar but the plot's all different. Your party of four is indicated on the right of the screen, along with what they are currently carrying in their hands. These are usually active weapons, spell books or the like.



KOBOLDS ARE NASTY LITTLE CRITTERS. They might not be very strong, but they tend to travel in packs and a lot of little bad guys are definitely more trouble than one big one. Didn't you ever see Gremlins?



YOUR CHARACTERS ARE CERTAINLY WELL EQUIPPED for the adventure ahead - as their inventory shows. The long list on the left is the contents of the backpack, while the others indicate various parts of the body. As each object has a certain weight, your character's strength score determines how much he or she can carry.



YOU ARE NOW DEEPER IN THE DUNGEON... and the monsters are getting tougher. These happy fellows are members of the undead and can take quite a beating: clerics have the advantage here because of their Godly ways, it seems the spirits take measured steps around them.

BEHOLDER



ONCE THROUGH LEVEL 3 you discover that there's more to this sewer than meets the eye. There's an old Dwarven mine below the city which Xanathar is making full use of.



THROUGHOUT THE GAME, short messages appear on the walls giving clues to various puzzles. However, not all of them are written in Common (the language of your characters), so some need to be translated first.



STICKS AND STONES aren't your only weapons in the dungeons of Waterdeep - words can hurt too. Spells are a formidable part of anyone's armoury and can be pretty devastating. To start with your knowledge of the arcane arts is fairly limited, but as time goes on, your spell book becomes fatter and fatter.



ONE OF THE DEADLIEST FOES that you're likely to encounter (apart from Xanathar himself) is the giant spider. Poisonous bites and sticky webs form the creature's main weapons and it takes a special kind of adventurer to get out of them.

THE WORD

COMPARISONS TO THE AGEING CLASSIC - *Dungeon Master* - are inevitable. When two games look this similar, even their programmers would have trouble telling them apart. The question that has to be asked, then, is if you own one do you really need to buy the other? And with Dungeon Master (and its successor *Chaos Strikes Back*) having been around for what seems like eons, has SSI waited too long to release *Eye Of The Beholder*? Well, it has its good points and bad points. In its favour is the fact that, as with all the other *AD&D* products, there are bound to be plenty of sequels using the same characters in each game. Also the essence of the table-top version of AD&D has been captured nicely (in contrast to previous AD&D titles, there's more emphasis on puzzle-solving than combat - a refreshing change). Combat is also handled extremely well, the spells and 'ranged weapons' rules are all faithful to the original game and the graphics are, quite simply, superb. The gameplay works wonderfully, conjuring up both the spirit and the atmosphere that you get from any good dungeon romp in the table-top game. The trouble is, both Dungeon Master and Chaos Strikes Back worked equally well - and although they didn't have the background of the most popular RPG in the world to work with, they still offered just as much atmosphere and challenge. Eye Of The Beholder is an essential purchase for followers of the AD&D series, but also for people who missed FTL's games first time round *and* those of you that finished them and want some more.

If you haven't already had enough of first-person exploration genre, then *Eye Of The Beholder* is just too good to miss

Paul Presley

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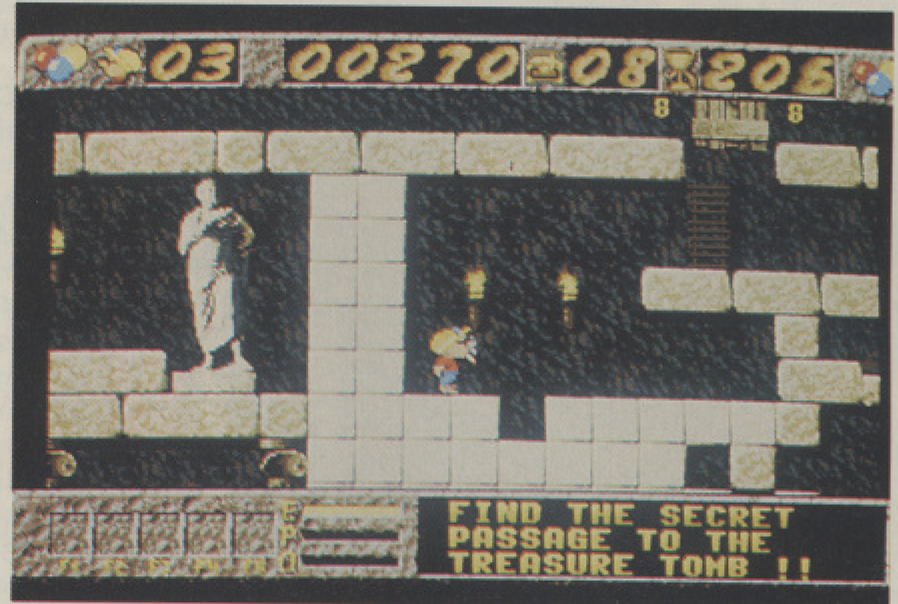
Whether you're stuck **in a hole**, trapped **underground** or caught in a block, P.P. Hammer has got a tool that can **fix anything**.

P.P. HAMMER
AND HIS PNEUMATIC WEAPON

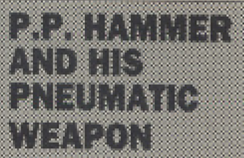
IT'S A FUNNY OLD WORLD. One minute you're driving rivets into bolt-holes and turning flange wheels to match the drill bits, and the next you're stuck in the middle of a Roman temple, looking for treasure.

Good old P.P. Hammer, everyone's favourite construction worker/adventurer, has undertaken a quest to find all the treasure contained within 70 levels filled with pits, platforms and pesky little creatures.

Not until all the treasure in one location has been found, will the door leading to the next open... and even then the overworked navvy still has to search to find it.



P.P.'S QUEST FOR TREASURE takes him across many different locations, from Rome...


P.P. HAMMER AND HIS PNEUMATIC WEAPON
Demonware

PRICE
£25.53

OUT
JUNE

GRAPHICS
87%

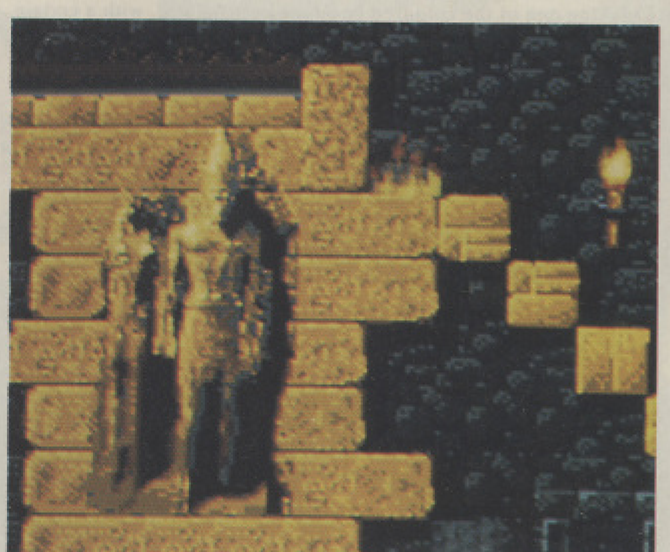
SOUND
85%

DURABILITY
88%

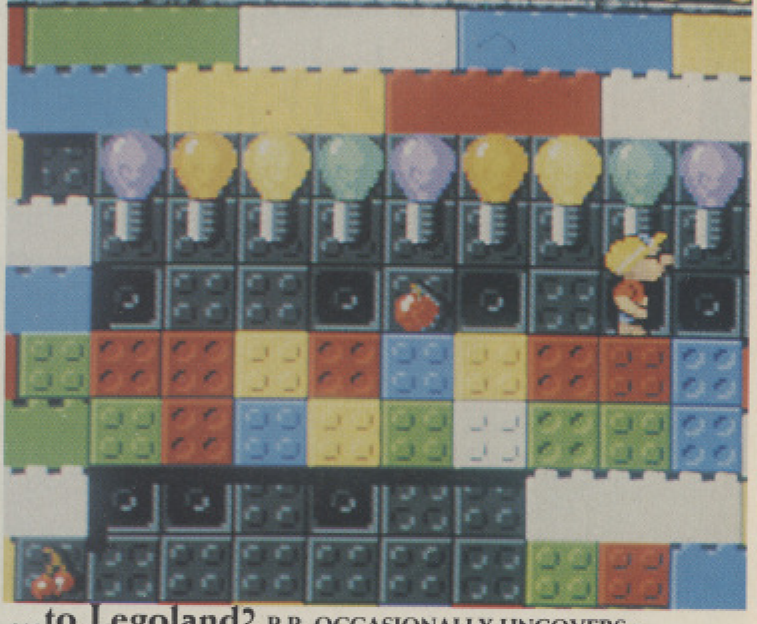
PLAYABILITY
90%

OVERALL
87%

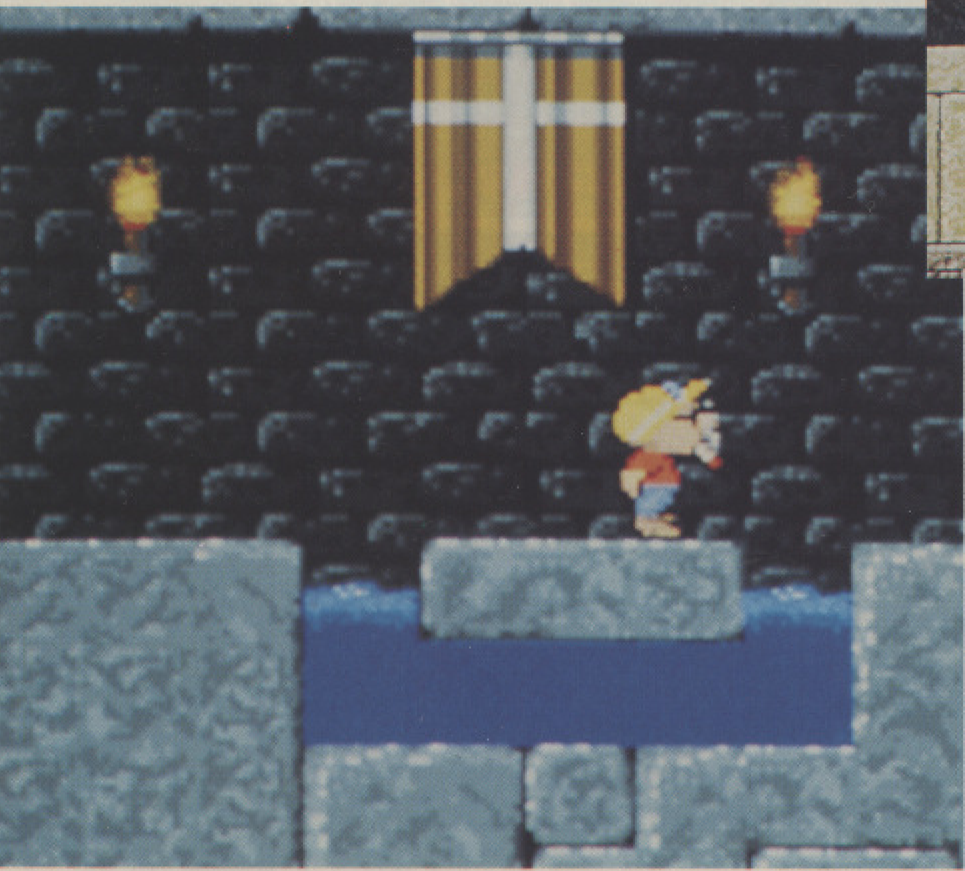

...to Mediaeval land...


...to Egypt...

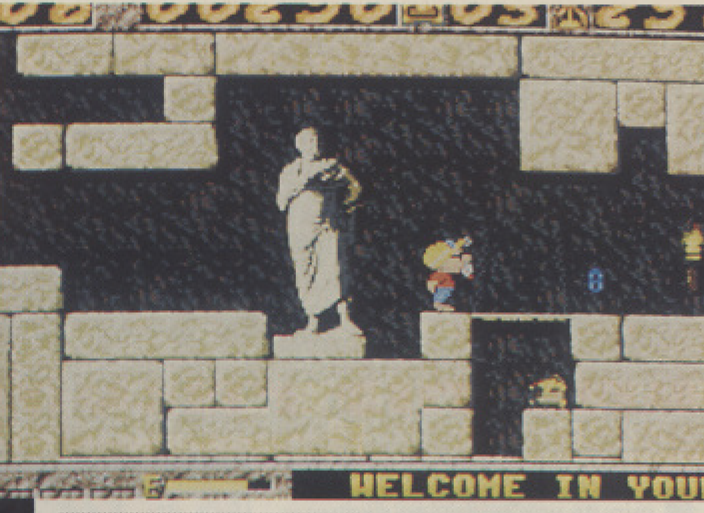

...to Iceland...


...to Legoland? P.P. OCCASIONALLY UNCOVERS a mysterious blue gem. Touching it leads to a bonus stage in which our hero has a short amount of time to collect as many items as possible before finding the life-giving heart and his exit.





THERE ARE VARIOUS ITEMS to collect throughout the journey, the most useful of which are the potions. Drinking one of the coloured cocktails bestows P.P. with a certain limited power: including invisibility, a super jump and so on.



THE WORD

ALTHOUGH THE TITLE conjures up images of either violence and gore on a massive scale or innuendoes that even Frankie Howerd would shy away from, *P.P. Hammer And His Pneumatic Weapon* is no more offensive than a Cliff Richard concert in Westminster Cathedral. What it is, is a highly enjoyable and challenging platform game that owes more than its fair share to numerous 'classics', including *Rick Dangerous* and *Impossamole*. One problem that Demonware seems to have with P.P. is deciding what it wants its main character to be: while on the packaging and intro screens he's a 'cutesy' bespectacled young lad, once you're into the game he turns into a real construction worker-type, puffing on a fag if you leave him for a while and throwing insults if you fail the bonus round. The other problem that's stopping P.P. reaching the hallowed heights that only Rick has managed to scale before, is that it gets a little too confusing. The inclusion of invisible platforms and having treasure hidden behind blocks serves, on the later levels, to frustrate rather than challenge and the whole thing tends to border on the 'been there done that' syndrome. There is a lot to do and there are plenty of nice touches (the helpful scrolls, the bonus rounds and the little 'Roger Milla' samba that P.P. does when he completes a level, to name but three) and the actual idea of having to dig your own route, as it were, is a novel one. It's a shame that there isn't any real way to attack your opponents (let's face it, a pneumatic hammer makes for a great weapon) and a few more settings would have been nice, but as it stands P.P. Hammer And His Pneumatic Weapon is a nice journey back into the platform genre.

An enjoyable platform romp in the Rick Dangerous mould

P.P.



WHEREVER P.P. GOES - HIS PNEUMATIC HAMMER GOES TOO. The secret to completing each level is to drill away at particular blocks - choose the correct ones and it can lead to other areas, reveal treasures or trap enemies.

Any new beat 'em up needs something special to set it apart from the crowd. US Gold's latest Sega conversion is the follow-up to the infamous Shinobi, but is this enough to give it the edge?

SHADOW

SHADOW DANCER
US Gold

PRICE **£25.99**

OUT **JUNE**

GRAPHICS 79%

SOUND 82%

DURABILITY 79%

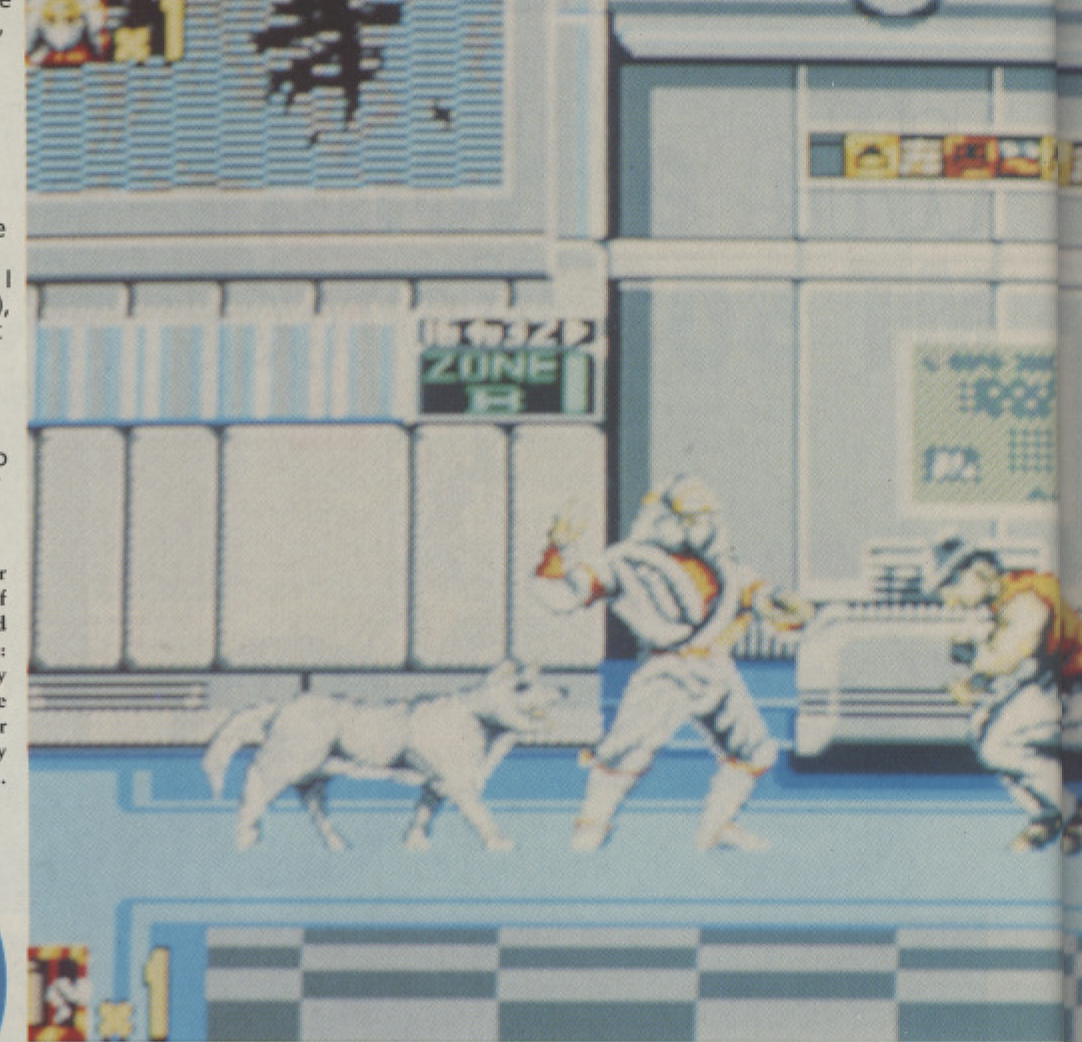
PLAYABILITY 78%

OVERALL **80%**

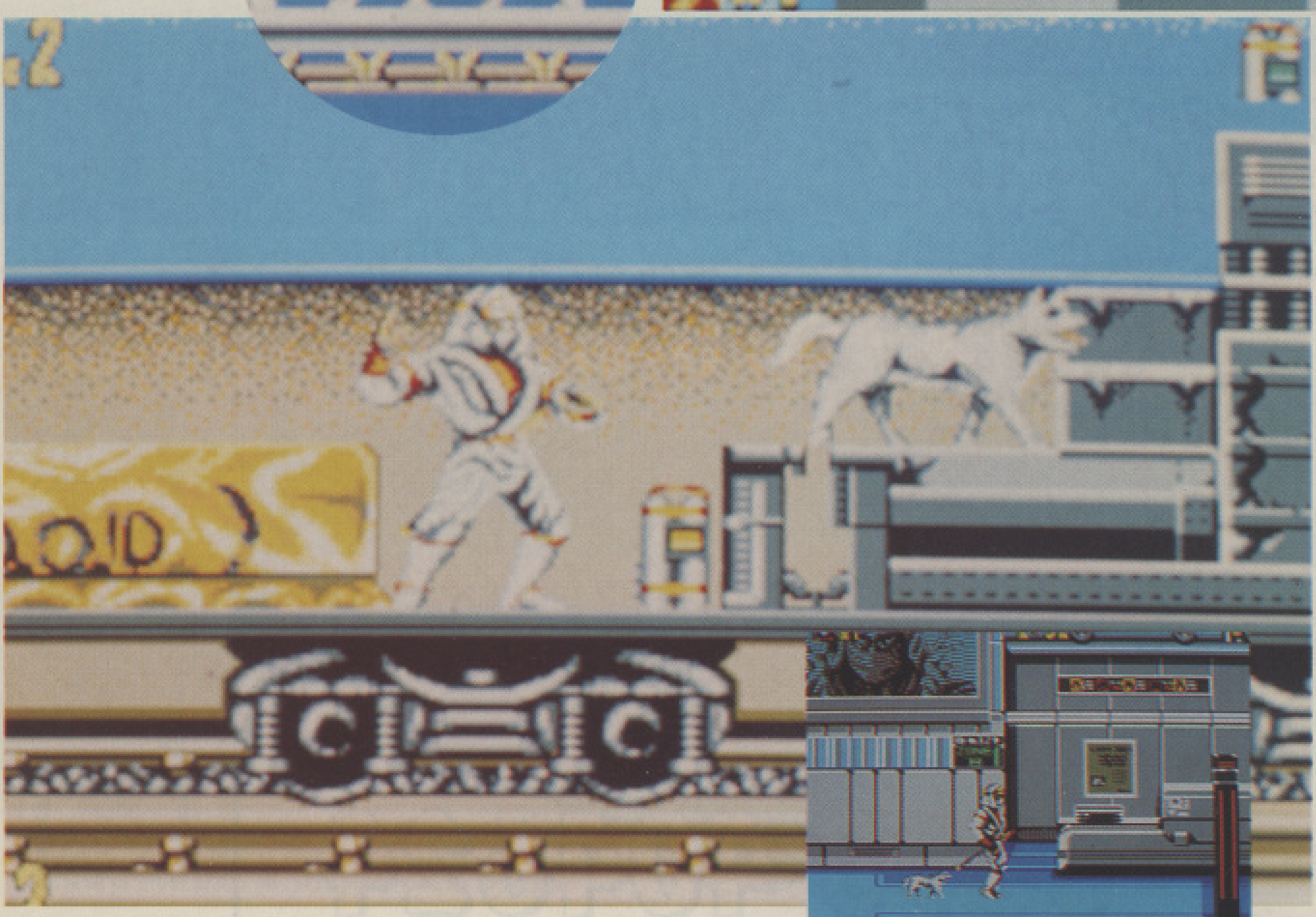
JOE MUSHASHI, MARTIAL ARTIST, is about to take on the fight of his life. His best chum, Kato, has been viciously murdered by a gang of street fighters - understandably - as he inadvertently discovered the gang's secret plans to take over the world!

Now, as Joe, with your trusty mutt in tow, you set out to avenge your friend, defuse a number of bombs, save the space shuttle (no, I don't where that bit fits in either!), kill all of the bad guys and get out alive. By the way, the dog's no passenger, as he's quite a dab hand (or paw) at the old martial arts himself.

And in case you think that's all to easy, here's the killer - you've only got three minutes to complete each stage. Have fun...



THE FIRST BASIC OBSTACLE to your smooth progress is the appearance of more than too many bad guys, all armed to the teeth with a variety of weapons: knives, swords, guns - and even deadly frisbees! Despite all of this hardware though, a spot of target practice with your unlimited supply of shurikens is usually enough to clear a path...



SHOULD ONE OF THE ENEMIES prove a little tougher than normal, it could be time to call in 'man's best friend'. Pulling down on the joystick and pressing Fire sends the pooch off to wrestle with the bad guy, leaving you time to pop up and finish him off with a shuriken. However, if you take too long about this, the bad guy overpowers your faithful pet and he's forced to return - a shadow of his former self (inset), leaving you temporarily without canine back-up.

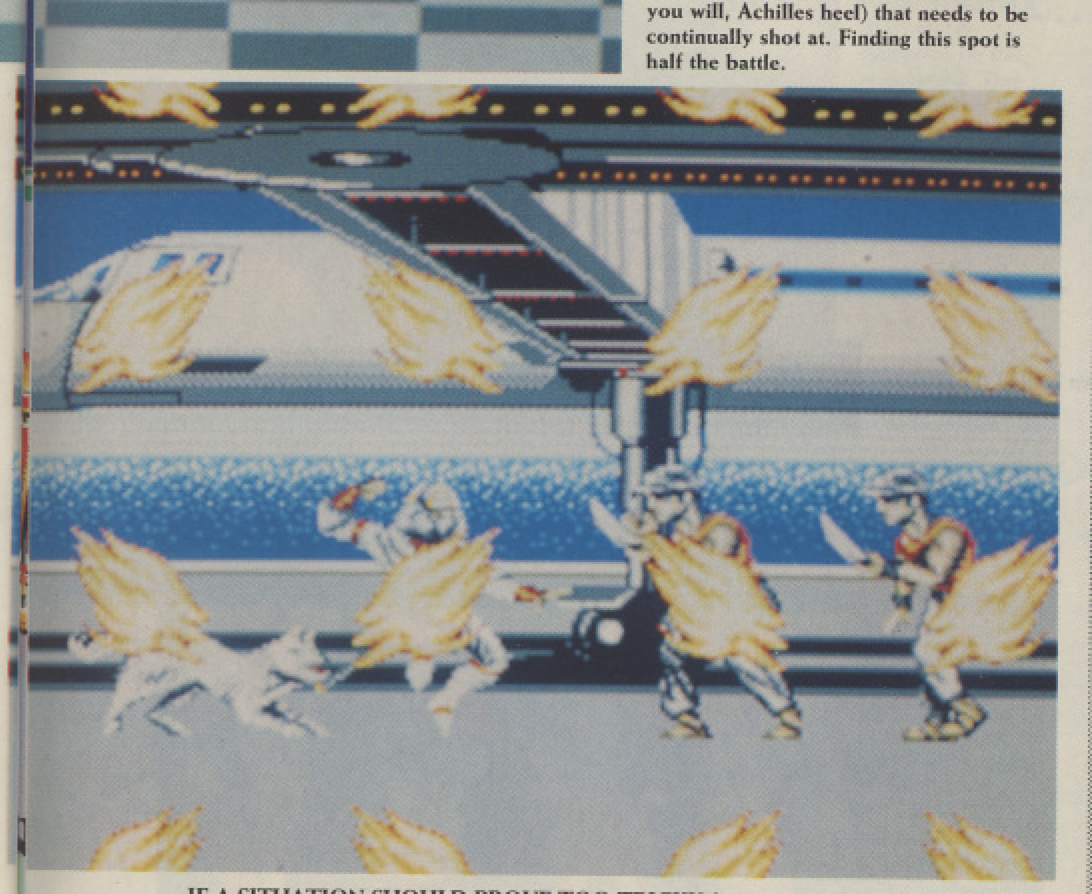
DANCER



THE BONUS ROUNDS provide a welcome break from the frantic platform jumping. In true Shinobi style, cascades of suicidal Ninja's willingly fling themselves from the building at an attempt to... hurt you! Fail to kill them all and you don't get the bonus - succeed, and you're rewarded with an extra life.

POWER UPS appear at very infrequent intervals, so grab them when you can (powered-up shurikens have a nice fiery tail to distinguish them from the standard model). A souped-up weapon is a good asset in your fight against the end-of-level guardians, as they do double the damage.

THE LAST STAGE of each level features only one bad guy - but what a beefy one! This could be a giant Ninja, or maybe a train - or even a woman in a bubble! - but whatever its form, each end-of-level guardian has a particular weak spot (an, if you will, Achilles heel) that needs to be continually shot at. Finding this spot is half the battle.



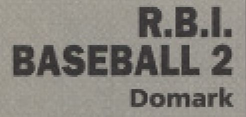
IF A SITUATION SHOULD PROVE TOO TRICKY for you to handle (even with the help of your dog), then it's probably time to call up a little Ninja Magic to clear the screen. Limited to one shot per life, this magic doesn't only act as a smart bomb - it also adds a little graphic spice to the occasion by producing a different effect on each level.

THE WORD

IF FIRST IMPRESSIONS were anything to go by, then *Shadow Dancer* would score very highly indeed - especially as the large sprites are initially reminiscent of the Sega coin-op. Unfortunately first impressions don't rate very highly and the early promise soon fades a little. There *are* good points: the use of the dog adds a novel strategic twist to the proceedings and the background graphics are noteworthy (especially on the later levels, with the appearance of waterfalls and suchlike), but unfortunately the sprites tend to disappear into them, thus making the action a touch confusing. Most importantly of all for a beat 'em up, the control method is very straightforward, enabling you to get straight into the action. But there's one problem that will quickly irritate almost anyone who tries their hand... just say you're up against the last bad guy, you see the exit sign, you've slogged your guts out to get this far, you're excited, all your mates have been with you all the way - then, you get stabbed... and it's all the way back to the beginning of the level. This could be worse, as each level is split into four stages and you're only banished to the beginning of the current one, but it's annoying nonetheless. It's deep, colourful and an adequate conversion, but the fault just mentioned above may deter some.

A pretty faithful coin-op conversion - and a fair slice of action

Jools Watsham



A quick straw poll around the office couldn't produce a single person who'd ever heard of the original R.B.I. Still, its sequel won't be judged on past performances...

R.B.I. BASEB

R.B.I. BASEBALL 2
Domark

PRICE
£29.99

OUT
LATE JUNE

GRAPHICS 90%

SOUND 91%

DURABILITY 91%

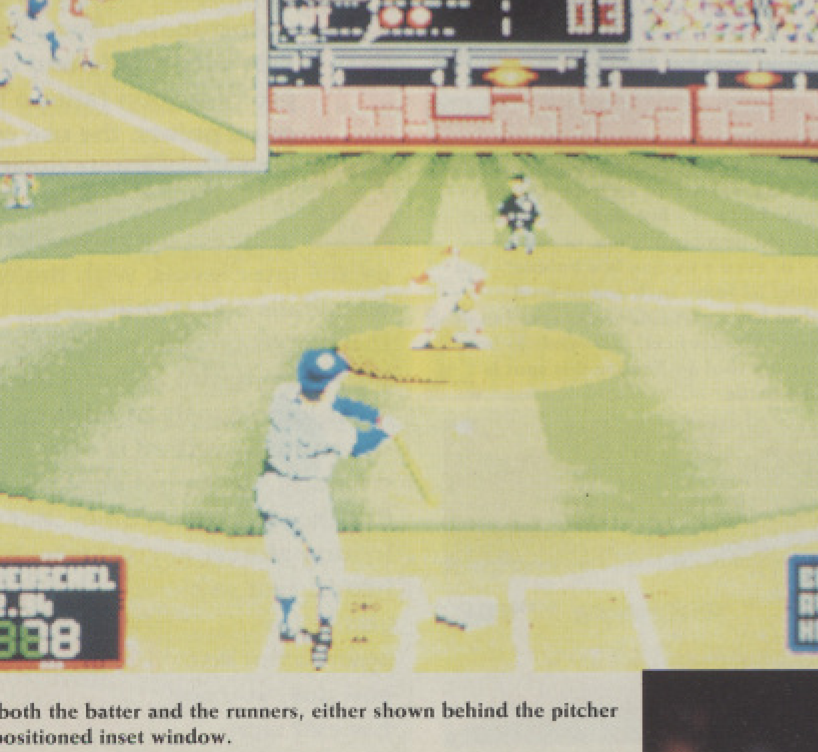
PLAYABILITY 93%

OVERALL 91%

'OFFICIALLY ENDORSED BY' is the surest way of getting a sports game to sell. *R.B.I. Baseball 2* is sponsored by the Major League Baseball Players - and while most of us will go round thinking that Charlie Sheen and Corbin Berensen have finally put their names to a computer game based on the hit film, only Americans and die-hard fans of the sport will know about the real-life MLBP.

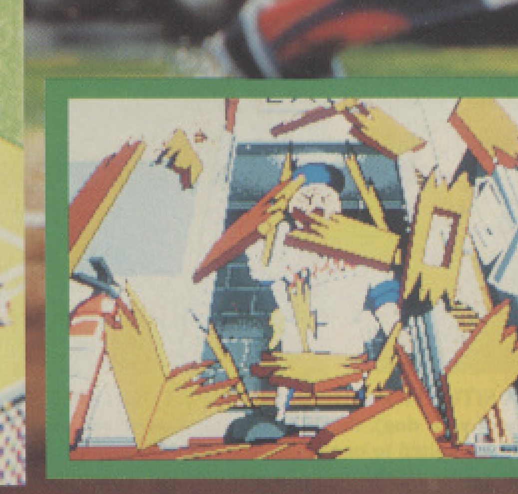
Still, film licence or not, The Kremlin's simulation of the most popular sport in the U.S. of A. (yes, even more popular than American Football) attempts to recreate all of the action that takes place over the nine innings, while still keeping the overall sense of fun that's sadly missing from other companies' attempts.

Choosing from any of the 26 Major League teams across America (each with its own list of the real team players and statistics) your aim, as with most sport sims, is to end the season at the top of the league.



THERE ARE TWO MAIN PLAY SCREENS, with the first being viewed from behind the batter (although this offers no disadvantage to either player). The pitcher has full control over the spin, speed and direction of his ball, even after it has been thrown (a sort of 'aftertouch'), while the batting player has control over both the batter and the runners, either shown behind the pitcher or in the appropriately positioned inset window.

THE MOMENT a ball has been struck, the view changes to follow its travels. To compensate for the batsman not being able to see all of his players at this stage, a diamond-shaped representation shows whereabouts they are. The pitcher has full control over his fielders, who can jump, dive and accurately throw to any of the bases.



BALL 2

A GUIDE TO THE 'INS' AND 'OUTS' OF BASEBALL

EACH TEAM HAS NINE MEN. A coin is tossed and the winners decide whether to be in or out. The team that is out goes out onto the field and the team that is in goes into the pen - except for the first batter, who goes out onto the field to be in. The team that is out starts with nine men, the team that is in starts with one.

The aim for the team that is out, is to get the team that is in, out. The aim of the team that is in, is to get as many runs as possible until they are got out, by the team that is out.

To get a run, the team that is in must have a player run around four bases before arriving home. Once he is home he is out until either the rest of the team that is in has gone out to the field and been out or stayed in and got home. The team that is out gets to go in, once it's got three members of the team that's in, out.

Then the team that is in goes out and the team that is out goes in.

Once a player on the team that is in goes out he has to hit the ball far enough to run to First Base before the team that is out throws the ball to him. If he makes it he's in, if not he's out. If he's still in, another member of the team that is in goes out and attempts the same thing, trying to stay in while he's out, until he can run around all four bases and get in. This gives the team that is in one point.

The team that is out can get a member of the team that is in out by throwing three strikes, catching the ball once it has been hit or running the man out. Once three members of the team that is in are out, they are out and the team that is out get to go in.

This is then repeated for nine innings. See - it's simple!



MAKE A PARTICULARLY IMPRESSIVE SHOT (or one that's more at home at the other end of the spectrum) and you're treated to a short replay animation on the scoreboard. This also performs the less interesting task of keeping track of the scores, 'strikes', 'balls' and time.

THE WORD

JUST LOOKING AT *R.B.I. BASEBALL 2*, you'd think that the Kremlin's design brief was to include as many small touches as possible, then design a game around them. Every man on the field seems to have his own small 'life'. As they wait for the action to start, some look around at the crowds, some stamp their feet, some spit on the floor and so on. When a player tries to steal a base, dust piles up around him as he slides and if he fails to make it the umpire throws his arms apart screaming 'OUT!'. The cheerleaders get frantic as their team is winning, the crowd roars when a home run is hit, the list is almost endless. Another of the really nice features is the animated scoreboard: the quality of the cartoons is superb on the instant replays and the digital read-outs are just as realistic as the real things. Into every life a little rain must fall, and in every game a little fault must be found. R.B.I. Baseball 2 suffers from a disease that seems to strike most sports games - initial difficulty. It takes quite a while before you're able to really judge the correct time to swing the bat (even on the Little League setting) - until then it's a case of pot luck (except that when you do hit a ball, obviously you meant to. Yeah, right, of course you did). In a nutshell, R.B.I. 2 is one of the finest baseball games yet released (in fact, one of the better sports sims of any type). One might even say it knocks the opponents for six... sorry, wrong country.

Could well be described as the *Kick Off* of baseball games

Brian Nesbitt





A FATE WORSE THAN DEATH awaits the team that hits a losing streak. The coach arrives to vent his fury on the players. Thankfully (for reasons of good taste) we only see the door being smashed to pieces.



IT CAME FROM THE DESERT?

SOFTWARE LABELS COME AND GO, so the arrival of a newcomer is usually little to get steamed up about. However, when the man in charge of one of these newcomers has previously been the force behind such successes as the *Midwinter* series and the more recent Sierra hits, then a little more attention is required.

Peter Jones is the man in question and Mirage is the name of the publishing firm which he's just set up. And although the firm may be a relative infant, Jones is confident that it's going to grow up a winner: "We aim to be the biggest European-owned software house within three years," he claims.

The firm is already making waves in the PC leisure world with its eerie Sierra-style adventure ***Darkseed***, but this, it would seem, is only a taste of things to come, as the following line-up demonstrates.

Developed by Imagitec and scheduled for a May release, ***Humans*** is, in Jones' words: "Like ***Lemmings,*** only 10 times better." Like Psygnosis' mould-breaking platform roller-coaster, Humans sees you attempt to guide a number of characters (in this case cavemen) from one end of a level to another.

However, there's a little more to it than that, as the ignorant Neanderthals need to evolve and learn as they go in order to negotiate some of the later levels: for example, the ability to chuck a spear may become essential as the game progresses.

Moving just about as far from a Lemmings-style platform game as possible, Mirage's next offering will be ***Ashes Of Empire***, a "...massive 3D effort which is an adventure game first and a strategy game second."



THE MIRAGE TEAM. From left to right (seated): Andy Whittaker, Andy Clarke, Andy Noble, Beverley Wood, Julia Coombs, Simon Wroe. Standing: Jim Murdoch, Peter Jones, Andy Wood.

Programmed by Mirage's in-house team, Ashes Of Empire's plot closely follows the break-up of the former Soviet Union. Set in a conglomeration of countries which consists of five republics (each of which has eight districts) and two separate, but allied, states, the game allows you to interact with more than 28,000 characters in order to avert the imminent civil war.

Of this population, more than 600 are individually crafted and programmed using a new 3D technique, and sport the "...most realistic features yet seen on any computer character."

Jones is equally excited by the game's depth as he is by the technological advances it contains: "What sets Ashes Of Empire apart from other strategy games," he says, "is that in everyone else's the conflict is really clear cut, whereas in this case there are, in effect, 42 states – each one fighting against all of the rest. It's a political nightmare."

Those of you itching for a fight of this kind will only have to wait until early June for this particular war to break out.

The final title in Mirage's initial line-up is ***Ragnarok*** – another strategy game, but this time with a very different style.

Based on an old Viking board game called ***The King's Table***, Ragnarok is essentially a battle for supremacy between four gods and features "...quite a sophisticated set of rules and move sequences."

Once again developed by Imagitec and due for release at the end of June, Ragnarok is: "Like ***Battle Chess*** only 10 times better. It's got all of the sophistication of chess while being a faster and more stimulating game."

Commenting on the diversity of Mirage's games, Jones says: "We want to run through the whole spectrum of games, even now we're talking to RPG and adventure creators. Actually, what we'd really like to be is like Sierra and MicroProse put together... only 10 times better."

It's nostalgia time folks! We've already seen a return of Breakout, Defender and Asteroids - and there's even a Space Invaders revival just around the corner. But for now, it's Battlezone's turn...

STELLAR 7



BECAUSE OF ITS HANDY Power Modules, the Raven is equipped for all types of enemy, with weapons ranging from small nuclear bombs to cloaking devices. Use them sparingly though, as numbers are limited.

WHAT IS IT ABOUT THE EARTH that makes it so desirable for invaders from other galaxies? Were we listed on the Arcturan Galactic Estate Agents' files as a perfect fixer-upper without being told? Is Gir Draxon sending down an invasion fleet to blow everyone to bits, or is it just his way of making a downpayment?

Whatever the reason, we're under attack again and - as always - the powers that be feel that the best way to repel the intruders is to send one man against them. Why we can't just launch a couple of surplus nukes is beyond me...

To successfully tell the aliens that Earth is already spoken for, you're armed with the latest in modern ground warfare - the Raven Assault Hover-tank. Your mission takes you over seven different planets on the way to Draxon's flagship, each currently being patrolled by the Arcturan forces. Destroy a patrol and the Warp Link to the next planet opens, allowing you to further your journey.

BETWEEN LEVELS you're treated to a moment or two from the conversations of the evil Overlord Gir Draxon and his second-in-command Raf Torin. Most of their cozy firing-range-side chats are of the anti-human nature. Can't think why...

STELLAR 7
Dynamix

PRICE
£25.53

OUT
NOW

GRAPHICS **92%**

SOUND **94%**

DURABILITY **80%**

PLAYABILITY **86%**

OVERALL **84%**

THE WORD

LIKE MOST AMERICAN PRODUCTS, *Stellar 7* is superbly presented... but lacking in depth. The opening and between-level sequences are stunning (even if one of the characters does sound like Arnie doing an impersonation of Sly Stallone) and the actual in-game screens are almost excellent - almost, because things tend to be a bit on the slow side, right from disk accessing to animations. This is probably because Stellar 7 was planned and conceived on the IBM PC and while it moves like lightning there, here on the Amiga things are a little bit different. There are plenty of good points throughout, the enemy acts very realistically (setting up its own devious tricks as well as falling for yours) and the difficulty has been set just right. It's difficult to know just where to place Stellar 7: it's well worth taking the time to play, but you wouldn't necessarily want to keep coming back. A definite case of 'try before you buy'.

A nicely polished arcade blast with superlative graphics and sound, but lacking in long-term appeal

Paul Presley



NO SHOOT 'EM UP (no matter what the perspective) would be complete without an end-of-level guardian. Battlezo... sorry, Stellar 7's are transported down to the planet's surface by the Arcturan flagship and boy, are they big!



WHEN YOU DIE, you really die! Just to rub salt in the wound the view switches to outside your craft and you get to watch your lengthy explosion in all its glory.

3D CONST

Incentive's all-new game creator promises 'new worlds' for all. Laurence Scotford clears his mind of all things technical to try game creation made simple.

3D CONSTRUCTION KIT
Domark

PRICE £49.99

OUT NOW

PRESENTATION 93%

USER-FRIENDLINESS 95%

DOCUMENTATION 75%

VALUE 88%

OVERALL 93%

NEW RATINGS EXPLAINED

Every so often we'll review a utility program that we think will be of interest to even the most die-hard games player. Obviously our traditional ratings can't be applied in these cases, so we've come up with some alternative categories...

PRESENTATION: Even control panels and menus should look attractive. So this is an indication of not only how pretty the utility looks, but of how clearly the screens have been designed.

USER-FRIENDLINESS: Do you have to wade through 150 pages of manual to understand each function, or can you get going within the first five-minutes of loading?

DOCUMENTATION: Even the greatest utility is no use without a clear and precise explanation. This rating tells you whether you're likely to get a large well-written manual or a scrappy sheet of a paper.

VALUE: Do you get a powerful and sophisticated tool for your money or little more than an overpriced levels editor?

OVERALL: A combination of the other four factors. This is the one to base your buying decision on.

THE TROUBLE WITH DIY GAMES PACKAGES is that usually they either require the user to have the brains of Einstein, or they're simple to use but incapable of creating anything worth playing.

Mandarin's *AMOS*, for example, could certainly be used to create games of commercial quality, but it's of little use to users without any programming experience. On the other hand, anybody can get to grips with Outlaw's *Shoot 'Em Up Construction Kit* - but the chances of selling a game created with it are less than nil.

Incentive has long-since proved that it could produce a games creator that had the power to produce games of commercial quality, while still remaining comparatively simple to understand and use: that product was, of course, the superlative *Graphic Adventure Creator*. Now the Berkshire-based developer has done it again, only this time it is its Freescape system that is being made available to the public.

The good news is that *3D Construction Kit*, in competent hands, could feasibly produce games of the quality of *Castle Master*. The other good news is, as long as you can understand a simple BASIC program and have some artistic and creative flair you could get a whole lot more out of it.

If you've ever used a 3D object generator, then you'll know how time-consuming and laborious the job of creating even the simplest shapes can be. In contrast, creating shapes with 3D Construction Kit is a doddle.

In addition to simple lines, there are two basic 3D shapes - cubes and pyramids - and five 2D shapes to be manipulated. This isn't as limited as it sounds though: using these basic elements, a variety of complex objects can be constructed, as the kit allows each shape to be stretched, shrunk or turned to a severe degree.

For ease of handling, several individual shapes can be defined as a group, and then manipulated either individually or together.

Objects can be coloured from a range of 16 user-defined colours, but the kit uses a method of 'dithering' which expands this to a total of 256 shades. To add to the flexibility, each area that you define has its own palette, so the user isn't confined to using the same 16 colours for the whole game.

Objects can also be defined as sensors (which will detect the presence of the player - and even fire at him if you wish), made visible or invisible, destroyed or made movable.

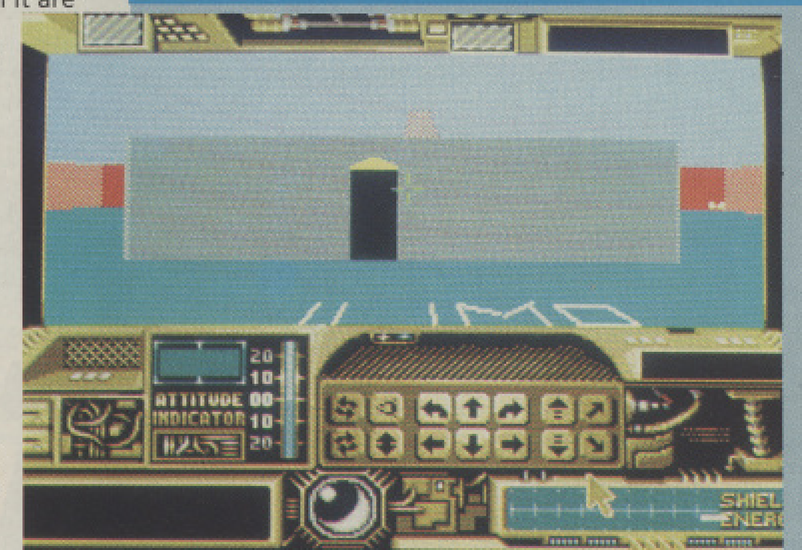
Once the game environment has been created, it's manipulated via a simple language - Freescape Control Language (FCL) - which is constructed as a set of conditions which can apply to areas, to objects or even globally. There are 52 commands to get to grips with, but the principle behind their use is fairly simple and a little experimentation should be enough to gain ample proficiency to begin constructing a game.

The commands are also used by the Animation Object Controller (AOC). Whenever an object is required to move, an AOC is allocated to it containing a few lines of code that describe the animation. The AOC can then be

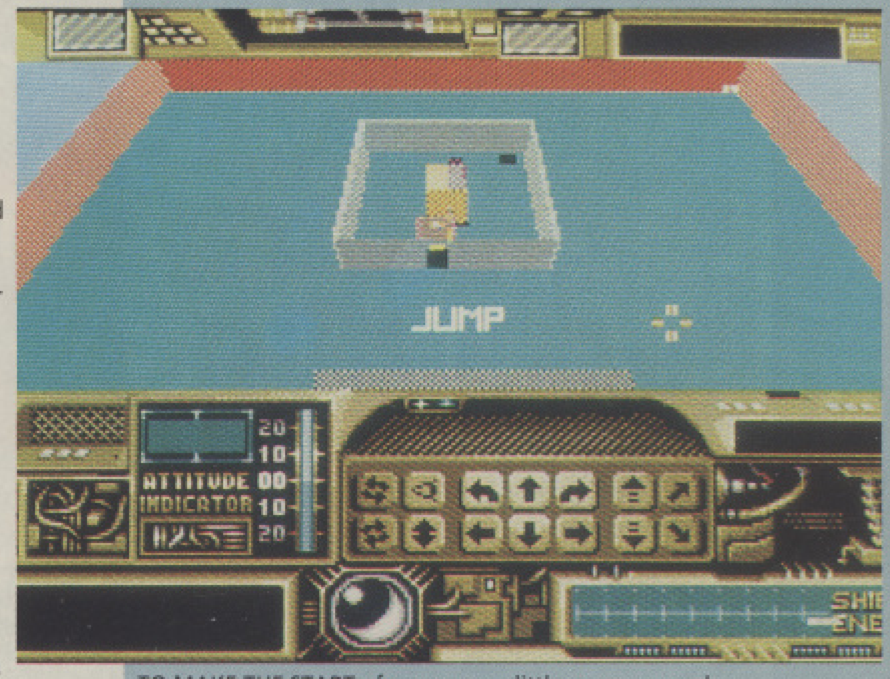
Turn to page 94

3-D STEPS TO HEAVEN - A LAYMAN'S GUIDE

We gave ourselves eight hours to come up with the opening scenes of a Freescape adventure game using the *3D Construction Kit*. Here we talk you through our creation...

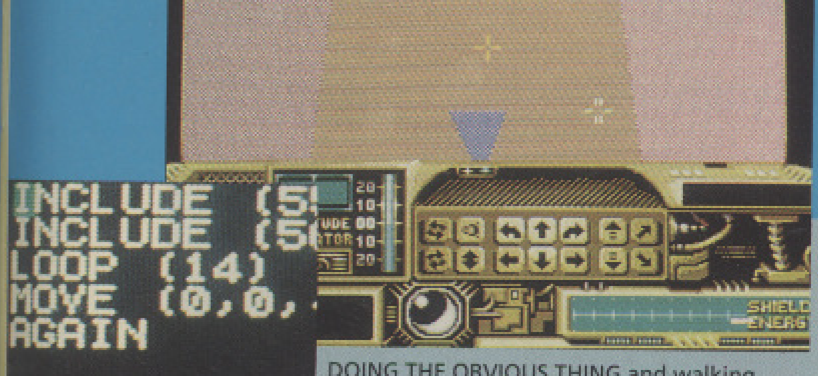


TO BEGIN WITH, we wanted a few simple walls to divide the area into two zones - inner and outer. This is done easily by placing cuboids and then flattening and stretching them to the required length and height. By using colour zero on unseen surfaces we can speed up the screen updates. The door is created with two-dimensional shapes, while the control screen is one of the two included with the kit.



TO MAKE THE START of our game a little more unusual, we've placed the player on a cube suspended high above the ground. At first all the player can see is thin air, but looking down reveals a prompt carved into the ground by using the line tool, as well as an opportunity to survey the scene. Normally the player would be injured by falling so far, but we've adjusted the default values so that he can safely fall any distance.

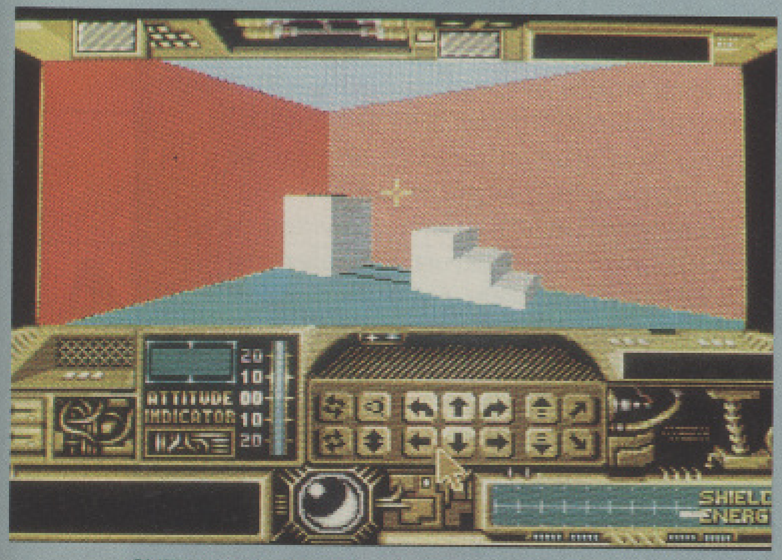
TRUCTION KIT



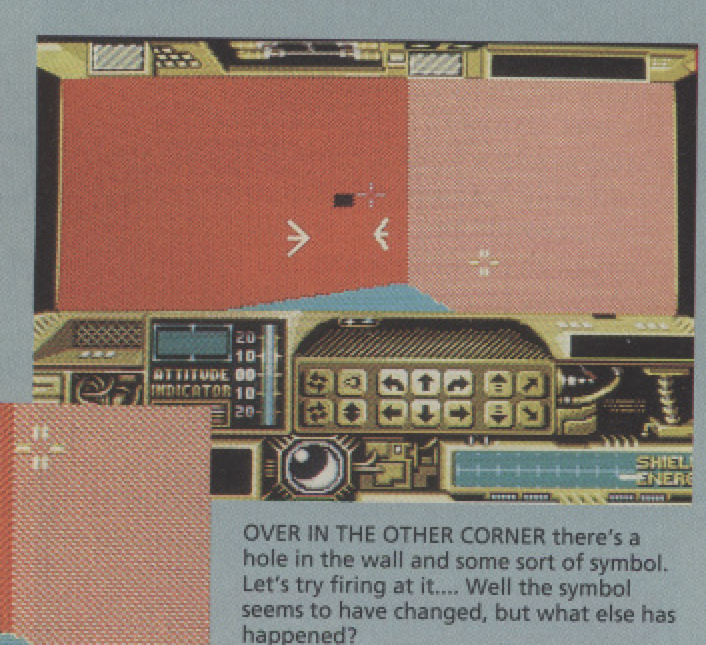
DOING THE OBVIOUS THING and walking through the door is a bad move. It's a one-way entrance and there's no way out of this tiny chamber alive. Activating the triangle on the far wall causes it to slide inexorably forward crushing the player to death. The inset picture shows how simple the code that animates the wall is.

```
IF SHOT?
THEN TOGVIS (
TOGVIS (37)
TOGVIS (26)
TOGVIS (33)
SOUND (2)
ENDIF
```

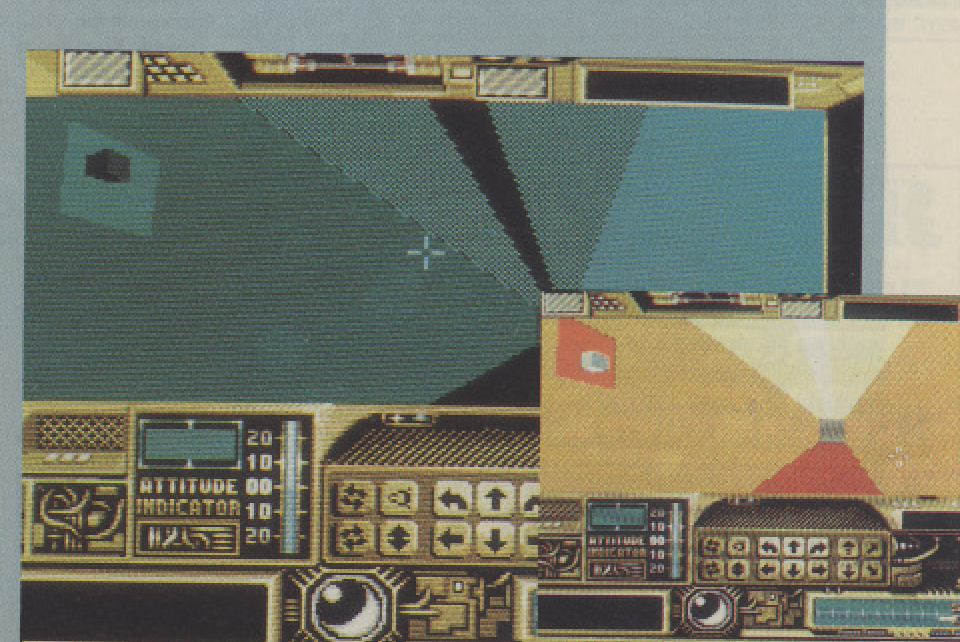
SUCCESS! Checking the steps again we find they've moved along the rails and into position, allowing us to enter the underground area. The inset picture shows the few lines of code that check for the hole being shot, change the symbol and move the stairs. This piece of code has been designed so that if the hole is shot again, the stairs will slide back out and the symbol beneath the hole will change back to its original form.



OVER IN THIS CORNER is an entrance to some sort of underground area, but the steps don't quite reach. They are on rails though so why don't we try pushing? No... that doesn't work. What do we do now?



OVER IN THE OTHER CORNER there's a hole in the wall and some sort of symbol. Let's try firing at it.... Well the symbol seems to have changed, but what else has happened?

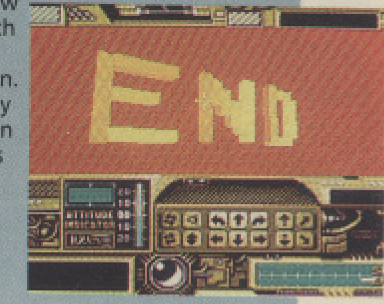


GREAT, we've entered an underground corridor, but it looks a bit gloomy. Let's try the light switch.... that's better. This simple, but effective trick is achieved by creating two versions of the corridor, each of them with a different colour palette. When the player activates the light switch the program records his position and then places him in exactly the same place in the alternative corridor. Clever huh?

FINALLY, we emerge back in the inner area and there's another building to explore, which may lead onto even stranger environments. The only limit is your imagination.



JUST TO FINISH OFF, we've got to allow for those poor souls that got crushed to death. They are taken to this new area which acts as an end screen. All prettily done up in *The One*'s logo colours. Ain't that nice?





switched on and off by some controlling code applied to an object or area. Once again, the use of animation is a skill that is quickly gained with a little brave experimentation.

There are 256 variables, the first 30 of which are reserved for use by the system. These can be used to keep track of the status of your player or various events throughout the game.

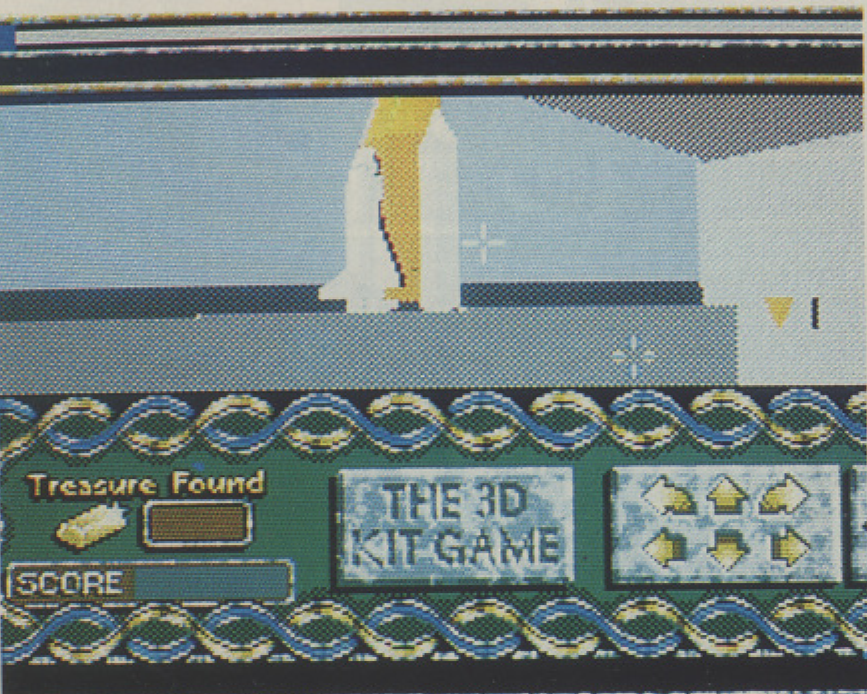
The area surrounding the main view and containing the player control icons must be created using another art package such as *DPaint III*, although there are two examples included. Once the control panel has been created, the mouse is used to define the areas in which the user should click for various controls to function and the size and position of the 3D view. Finally the instruments can be defined. These are energy bars, score windows, message windows and so on.

FCL has two different sound commands. These are used to play any of 32 sampled sounds, seven of which have already been defined. These are commonly used effects such as a laser sound, a bump and an explosion. Once again, a separate sound sampling package is required to create your own sound effects.

Testing the completed game is simple because you can skip back and forth between the editor and the game at will. This makes designing a game a very immediate process because you can try ideas out the instant that you put the code in. There's also a handy RESET command to revert everything to its initial condition.



TO BEGIN WITH, you only have one object, and that's a huge cuboid that represents the ground. You can either use that as a basis for the rest of your construction, or delete it and start again from scratch.



THERE'S A SUBSTANTIAL GAME INCLUDED with the kit that shows some of the powerful things that can be achieved. As well as being a fun extra, this is also a useful learning aid. By loading the game into the editor it is a simple matter to see how Incentive has constructed certain objects and how its game designers have used FCL and AOCs to achieve particular effects.



THIS HELICOPTER IS A GOOD EXAMPLE of the sort of complex objects that can be created with 3D Construction Kit. It's well worth studying, because it shows how to use the basic shapes economically to create more detailed objects.

THE WORD

3D CONSTRUCTION KIT IS ONE OF THE BEST 16-BIT UTILITIES to appear - *ever*! Whether you're just interested in using it as a 3D art package or whether you want to create games to rival Incentive's own, you'll find it to be an ideal tool, with the combination of drop-down menus and short-cut icons taking the drudgery out of object creation. The documentation is quite concise - especially in its description of FCL - so you might have to experiment quite a bit before you fully understand how things work, but there are some good examples of its use in the sample game which should help. The package also includes an instructional video, but unfortunately the first few minutes of this are wasted with generalised promotional blurb (what's the point of trying to sell the game to you? - you've already bought it or you wouldn't be watching the video!). Once the video does get around to the instructional element it's good, but it only goes as far as explaining simple object creation. Users who register their purchase also get product support via the user's club. Freescape games were never the fastest things in the world - so don't expect miracles here. The final frame rate is largely down to the user though: if you create a huge area with hundreds of large multi-faceted objects and about 50 general conditions then you've only yourself to blame if you've got time to make a cuppa between each frame. With a bit of care though, you'll find you can fit quite a lot into each area without drastically affecting the running speed. All in all, 3D Construction Kit can't be too highly recommended. Even if you have no plans to become the next Bullfrog, you'll still have weeks of fun just playing around

A powerful, but accessible tool that really *can* be used to create 3D games of commercial quality

Laurence Scotford

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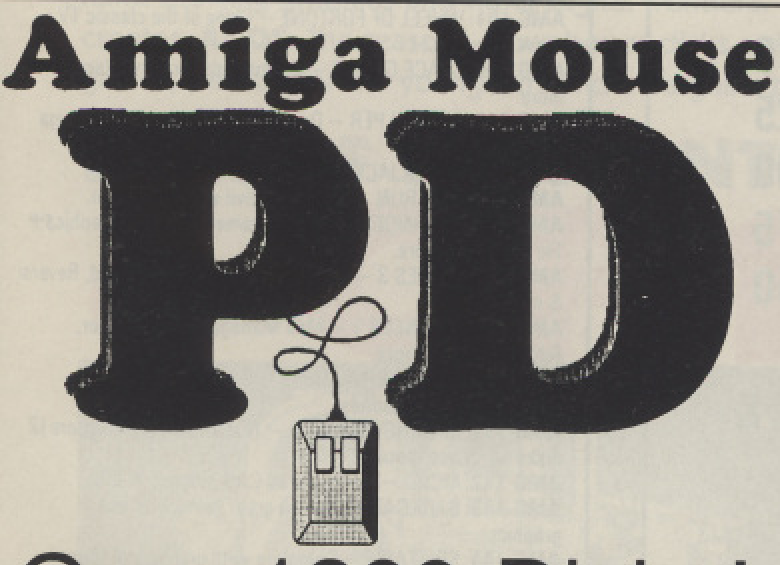
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AMG-128: GAMES 3 – Vegas slot machine, Pegboard, Reversi & more.
AMG-129: BUSINESS 1 – Mail Manager, Label Printer, Address Book & more.
AMG-130: AMOEBA INVADERS – Clone of the classic featuring digitised sounds.
AMG-137: SINKING ISLAND 2 – Text/Graphics adventure (2 disks - 2 drives required).
AMG-142: MCAD – Full featured CAD program (1Mb).
AMG-143: BACKGAMMON – A great game with good graphics.
AMG-144: SOLITAIRE – Complete with graphics & sound
AMG-145: TILES – Match the tiles + Kings Korner & more.
AMG-147: CRIBBAGE – Take on the computer ! !
AMG-148: BUSINESS 2 – A VC spreadsheet clone.
AMG-151: POTPOURRI 10 – A 'Mercenary' simulation game + a 'Tron' game as well.
AMG-168: MICHAEL JACKSON – Digitised audio & visuals of the megastar.



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VISA

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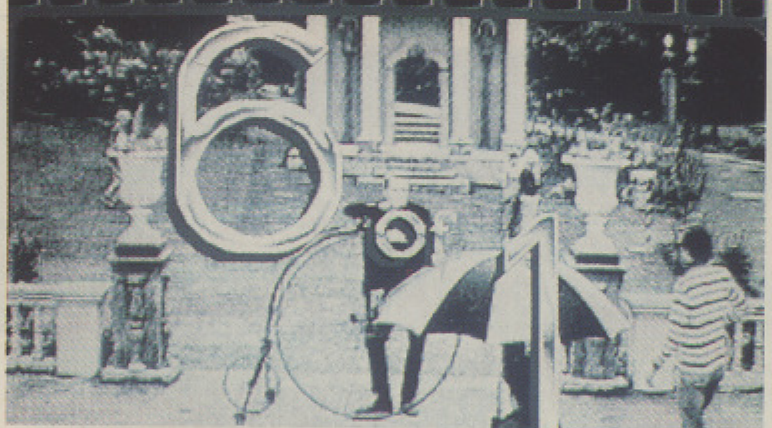
THE DEMOS DOMAIN

THE MOST SURPRISING SIGHT OF THE MONTH was the 10-second 'advert' for Coca-Cola which popped up from nowhere on the front of **The Simpsons Demo** disk from N.B.S.

Does this signal a new trend in demos? Will we be seeing Pearl & Dean 'ba-bah, ba-bahing' at the start of every disk? Will the further adventures of the Gold Blend couple come to us in digitised form? Or was it just something that N.B.S. felt was a good idea at the time? Still, it provided us with a good laugh - so that's enough analysis!

Back in the real world, this month sees a fine bundle of goodies: first-class animations, top-quality music, mind-blowing graphics and other digital wonders. This month also sees a once-off section on Database's game creator, **AMOS.** The reason? A number of disks arrived containing a whole host of AMOS-created educational games, perfect for the youngsters and a bargain at the price.

PICK OF THE MONTH
6 OF 1



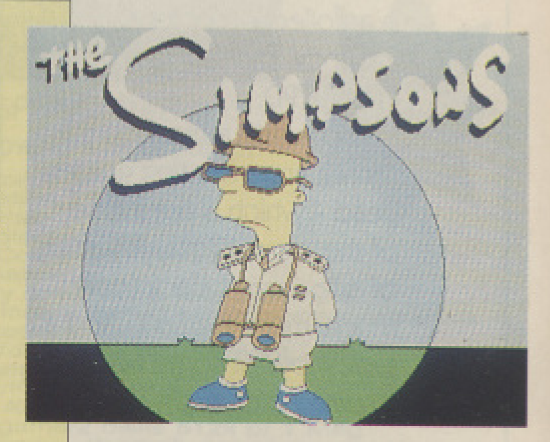
I AM NOT A NUMBER, I am a free man! Ah, the memories come flooding back - but only to those who were glued to their TVs in the '60s (or who caught the more recent re-runs). The original 'cult' TV show - The Prisoner - has been immortalised on this curious little package from N.B.S. Sampled music and speech from the show play throughout a slideshow of stills and quotes from The Village. Professionalism oozes throughout and the end credits contain a message close to my own heart - asking for more originality in demos (and promising more to come). We want information... information... information.

SOUND

SIMPSONS-MANIA CONTINUES to spread itself across the world of demos, this month giving rise to two demos of varying quality. The best is from N.B.S., simply called **The Simpsons Demo** which boasts a surprising intro (see above), great animations and high-quality sampling.

More sampling comes in the form of the 'infinitely talented' MC Hammer. A full-length remix of various numbers from the **Please Hammer Don't Hurt 'Em** album is provided and is great quality - better than that Valium Ice guy anyway.

Other records which find themselves under the sampling hammer are Paul Hardcastle's **N-**N-N-Nineteen, a collection of Depeche Mode hits and the soundtrack to **Gooooooood Morning Vietnam.** All are high quality and worth a look if you don't already own the vinyl versions

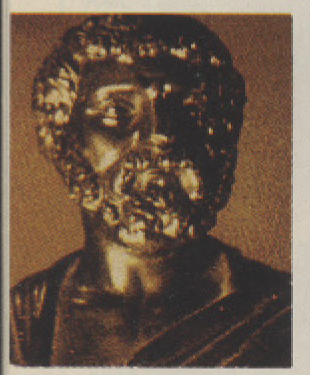




☞

GRAPHICS

WHEN DID THE SWEDES INVADE MARS? According to Phenomena they're there already and have brought back an impressive routine called **Trip To Mars**. In this entertaining little vignette, you're taken on a guided tour around a small 3D-vector colony complete with helicopters, hover-boards and hover-cars. All of this comes with a Cool Cube, a light-traced world, an incredible ray-traced fractal and the promise of a vector game later in the year! Only one word can describe it... phenomenal (ouch!).



Ray-tracing is definitely making a comeback this month, with three other demos all making good use of the Amiga. **Clothes Peg, Abacus** and **Basketball** are all above-average, but by far the best of the bunch is a collection of four 'bouncy' pieces from Premier PD.

Also worth a mention this month are a rotating golden head - which is reminiscent of the classic **Tutankhamen** of a few years back (only much, much better) - and a slideshow of some NASA-inspired pictures.

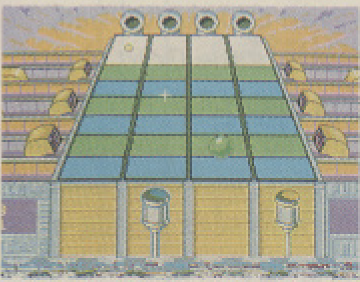


WHERE TO GET 'EM

6 Of 1, The Phenomena Demo and The Simpsons Demo are available from:
N.B.S.
132 Gunville Road,
Newport,
Isle Of Wight PO30 5LH

Basketball (910), Abacus (911), Clothes Peg (903), NASA Slideshow (907), Gold Head (906), MC Hammer (899), 19 (934), Depeche Mode (926), Good Morning Vietnam (905), Robocop (902) and Porky Pig (909) are available from:
17 Bit Software,
PO Box 97,
Wakefield WF1 1XX

'Bouncy' Animations (374), Raiders Of The Lost Ark (392) and The Stealth Animation (390) are available from:
Premier PD,
15 Croxteth Drive,
Rainford,
Merseyside WA11 8JZ







AMOS

AMOS IS ONE OF THE MOST POPULAR game-creation utilities available, but up until now there hasn't been any decent way of getting your creations into the public eye. That's changed now though, as 17 Bit Software has a collection of **AMOS**-created games specifically for distribution on the shareware market.

There's a wide selection to sample, containing everything from pre-school educational software to Klax variants. Let's start there...

Hypnotic Lands is quite an absorbing little number, the basic idea being to guide a series of coloured balls into the correct containers at the end of a Klax-style conveyor belt. The proceedings start simply enough, but after the first few levels things become quite tricky: creatures fly onto the screen and divert the balls, several containers appear at once and so on. It's all good clean fun and worth a look.

Other AMOS delights are: **Jigmania** - a jigsaw simulator(!), **Play It Safe** - a kiddie's safety game; **Work & Play** - a collection of three educational games (the best of which is a snakes & ladders style board game); and **4-Way Lynx** - a sliding puzzle game with a twist.



ANIMATIONS

ONE OF THE BEST SCENES from any movie ever was when Indiana Jones was confronted by the mad swordsman in **Raiders Of The Lost Ark.** After a dazzling display of skill from the swordsman, Indy just pulls out his gun and shoots him, much to the delight of the watching crowd. Now Indy fans can live this scene again and again, as it's been captured forever on a brilliant little sample from Premier PD.

Indy isn't the only film hero to make it onto the monitor this month though, he's joined by everyone's favourite 21st-century law enforcement officer, RoboCop. This time it's the scene where ED-209 blows away the hapless corporate official who fails to acknowledge his surrender. With the amount of times RoboCop's been sampled, the entire film is probably out there somewhere on various disks by now!

One of the most popular animations of all time - the Stealth plane - is back in his first sequel. Using his stealth 'invisibility', our hero tricks a poor, confused MiG into taking a crash dive. But in the tradition of all good cartoons, he starts to feel pretty guilty as the enemy crashes headlong into the earth.

The sound effects are excellent and the characters are reee-aaal cute, so don't delay, buy it today (there goes my career as an advert writer).

Finally this month, we have the debut of good ol' Porky P-P-, Porky P-P-, Porky P-P-Pig. Be warned though, for the purposes of this disk his language has become... colourful to say the least.

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GAME PLAY

156 - 157 ALL NEW STAR TREK Take to the controls of the USS Enterprise
278 ARCADE GAMES 1 GravityWars, MissleCommand, Ameba, Cosmoroids, Asteroids
279 ARCADE GAMES 2 Slot, L-cycles, laserStrike, pyramid, tunnel, stonage, Tryclop
283 PSEUDO COP Shoot Em Up based around the ED-209 Character from robocop
446 BIONIX Impressive intro to a good game, difficult in parts
447 RECREATION GAMES Empire, Jackland, Pacman, BlockOff, Graxwars, Hockey.
448 PACMAN Maze game where you must eat dots and avoid ghosts. Good
471 ST BASH Space invader clone, taking the mick out of the Atari ST
472 ED-209 Shoot out game, blast dogs, Batman, Turtles. Language may offend.
509 LEARN AND PLAY 1 Blackboard Maths, colorpad, Worm, Cat&Mouse, Shark
510 LEARN AND PLAY 2 StepStone, Wheel of Fortune, Flower, Puppy, Tag, SpellQuiz
567 FRANTIC FREDDIE The game converted from the C-64 in all its glory
669 SUBCULTURE Nice Shoot Em Up, Only 1 level but you can buy the full game
571 TREASURE ISLAND Game for Kids, help the pirate find that treasure
596 COLOSSAL ADVENTURE Text adventure, also World Adventure
597 JEOPARDY Risk game for the Amiga. Does not work on Fat Agnus Amigas
598 BATTLE FORCE Strategy war game against robots. Very Detailed
626 THE EVIL DEAD GAME Splatt evil dead people over your living room
639 MOIRA Text Adventure based around the dungeons and dragons theme
674 GAMES GALORE 1 Drip, tiles, Quiz, O&X's, Ameba, Chess, Yatzee, Othello
675 GAMES GALORE 2 Wallix, Skyfight, Bouncer, Jackland, LArn, Bluemoon
676 GAMES GALORE 3 Gravatak, Asteroids, PingPong, MiniBlast, Orbit3D
677 GAMES GALORE 4 Mr Munk, Backgammon, Diplomacy, Car, Mutant, Chess, EygyptRun
678 GAMES GALORE 5 Cosmo, Cat&Mouse, Mazeman, Rollon, Trivia, Pharoah
679 GAMES GALORE 6 Tint, Jumpy, Def, ATC, C-Robots, SinLine, King, Rats, SB
689 7 TILES What a great game ! Cross between Speedball and Kick Off
701 - 702 US STAR TREK A Strategy game where you pilot the USS Enterprise
703 WACKO IN WONDERLAND Fantastic preview of a new game. Very good
713 YELP Nice painter type game, fill in the squares to gain points
714 NU Shoot em up game, very difficult, but with good graphics
761 PD GAMES Tanx, Rollerpede, Cave Runner and Amigoids. All superb games.
762 - 763 NETHACK DISK A Dungeons and Dragons game and adventure.

THE DEMO SCENE

133 CRUSADERS BACTERIA Best selling music disk 8 Superb tunes by Dr.Awesome
218 KEFRENS JUKEBOX Very well presented music disk with some pumpin tracks
223 DIGITAL CONCERT 3 A superb remix of house music 12 minutes of it !
225 DIGITAL CONCERT 5 The Power, Touch Me; Kaos, and Keep Bustin. BRILL
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649 EQUAMANIA II Fab Dance music and lots of bouncing Graphic Equalizers
650 MUSIC DREAMS Twenty Fantabulous songs by Twins of Phenomena. Get it
672 - 673 SILENTS BLUES HOUSE Superb music disk as reviewed in the one
721 GROOVE IS IN THE HEART Remix of the chart topping song by Deelite
136 FRAXION "REVENGE" Cartoon style horror movie with video controls
149 KEFRENS MEGADEMO 8 Superb Jesper Kyd music, Mega Vector FX plus more.
151 AMIGANUTS 554 The REBELS COMA demo on one disk plus some more
152 CeBIT 90 DEMO Superb demo from Red Sector, Vectors plus fab music
164 SCOOPEX MENTAL HANGOVER The BEST ever demo. Get it for your Amiga now
173 - 174 RED SECTOR MEGADEMO Still going strong after all this time. Good
252 - 253 BUDBRAIN Superb demo with an acid house video, Jokes, Movie.
254 TRIP TO MARS A Superb Realtime 3D Vector trip. Great music too !
257 CRIONICS MEGADEMO The Mega Maddonna demo plus two more. Fab music
258 SILENTS Blue house multi part demo. Just superb stuff
426 CRIONICS NEVERWHERE Madonna demos, filled vetor worlds, Great music
549 HUNT FOR THE RED OCTOBER DEMO Incredible Filled 3D Vector demo by CRB
599 BUDBRAIN 2 The're Back .. House music video,cartoons, and more. Get it
610 TOTAL TRIPLE TROUBLE Move that copper .. great music, well cool FX
645 SYSTEM VIOLATION Very neat ... Classy music ... cool effects. Great
646 MADNESS III Jolly demo by Anarchy. Great music and very well done
647 HYSTERESIS Incredible vector demo, one of the best we have seen
693 PHENOMENA - INTERSPACE Nice style ... spooky demo by the swedes
707 PHENOMENA ENIGMA Totally Amazing demo with a filled vector trip
723 SHINING VECTOR EXTERMINATOR Incredible new effects never seen before
765 - 766 CEREBRAL DELIGHTS "NEW" Goldfires *latest* demo, a Superb music disk

SERIOUS STUFF

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687 MED V3.00 Sequencer with Full MIDI, Chip/Sample sounds. Brilliant !
759 NOISETRACKER-EXECUTEABLE Converts Modules to running files & Ripper
119,120,743,744,745,746,747,748,749,750 SAMPLES DISKS ST-01 TO ST-10
122,123,604,605 SAMPLES DISKS ST-90 TO ST-93 (ORDER SEPER
114 DOPE INTROMAKER Useful for creating scroll-demos with pics and music
340 JAZZBENCH Neat Multitasking workbench replacement with great features
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378 - 379- 380 C MANUAL Hints, Tips, Programs, all in C
525 D-COPY Superb Utility for backing up your PD collection.
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588 DISKMASTER 3.0 One of the better directory Utilities. Plus other Utils
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671 FRANZ MEGAUTILS DISK FontEds, BootmenuCreator and lots more
680 BREAFAST CLUB TOOL DISK Good collection of utils and comms s/w
690 UTILITIES COLLECTION Over 100 utilities, something for everyone.
694 SPECTRUM EMULATOR This is a joke ... Load tapes via your sampler
716 EDUCATION 1 german, trivia, sploy, scripture verses, lex
718 EDUCATION 3 Fun2D, Evo, Evolution, Formula, Calc, Cloud.
720 EDUCATION 5 Wavemaker, Plot, Calender, Sherlock, Worlddatabank
729 LANGUAGES DISK Mvp Forth, Modula 2, X-Lisp and Logo
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434 AMIBASE Simple 8 Field database for storing and retriving records
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104 HAPPY ANIMATIONS Fabulous Animations, Happy Man, Window Man, Tree Frog
105 DIGICARS ART Incredible HAM pictures, some of the best I have seen
112 CX1 SPACESHIP Glass globe Animation of a spaceship zooming around. 1MB
113 THE MAGICIAN and RUNNER Similar to the Juggler Animation 1MB
137 - 138 SILENTS SLIDES Very well presented slideshow of calender pics
139 REAL 3D SLIDESHOW Some amazing 3D sculpted pictures done in Real 3D
158 AGATRON SLIDESHOW 6 Superb Star Trek pics by T.Richter in HAM
192 THE WALKER DEMO The Walker attacking the helicopter. 1MB
193 THE WALKER DEMO II The Walker attacking the A2000 Sequence. 1MB
198 THE RUN Car chase animation by Tobia Richter. Very good. 1MB
205 AGATRON SLIDESHOW 8 More incredible pictures by the fab Tobia Richter
212 STAR TREK ANIMATIONS Five superb pieces of Ray traced animation
454 NIGHTBREED SLIDES Yekky slides from the horror movie spooky music
455 CAR,LOTUS,JET Three Great animations by Tobia Richter
456 STEALTHY ANIMATION Cartoony animation 1MB
457 SPACESHIP Animation of a huge ship spinning around in space. 1 Meg
458 STAR TREK MANEUVERES Superb Animation of the Enterprise. 1 Meg
474 SPACECHASE Animation of a spaceship being chased down a tunnel. 1 Meg
508 BUSY BEE Loopy animation of a crazy bee. 1MB
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A008	Star Trek fleet manouvers/(Animation) T. Richter
A012	Puggs in space/Cute alien visits Earth!
A075	Probe sequence/(Animation) Been on TV!
A254	Budbrain II/Superb gfx & music
A260	Lost Ark demo/(Animation) Indy shoots swordsman
A261	Fraxion horror demo/Gory over 18 demo
A262	Robocop II demo/Superb slideshow demo
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M025	Digital concert II/12+ mins of House
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THALAMUS HITS THE FAN

THALAMUS GROUPIES (and aren't we all?), your prayers have been answered – the world's favourite software publisher has just given in to public demand and announced the formation of its all-new fan club. Club members will receive product information, merchandise and a newsletter, and will also be entitled to take part in exclusive competitions. Interested parties should contact Thalamus on 0734 817261 (but don't be disappointed if you can't get through first time!).

PRIZE PROGRAMS

The term 'value for money' has just taken on a whole new meaning as Empire has released *Award Winners*, a £25.99 package which contains an unfeasible 13 disks. These disks contain *Space Ace*, *Populous*, *Kick Off 2* and *Pipemania* and are in the shops even as we speak.

GLORY GLORY ARSENAL

SHOWING A REMARKABLE INSIGHT for public demand, Thalamus has announced that it is working on a brand new football game, based on North London's all–time favourite club, Arsenal FC *writes Ciarán Brennan, devoted Gunners fan and season ticket holder.*

The Berkshire-based publisher, perhaps best known for its shoot 'em up ***Armalyte***, has been working on the game (described as a being "mainly arcade action, but incorporating a management section") since it secured the licence in late '91, and hopes to have it in the shops for Easter.

As you'd expect from a team with such an impressive on-field reputation, the Gunners have been more than helpful in the development of the game. "Right from day one they have supplied us with a comprehensive range of club information as well as the opportunity to photograph throughout the superb Highbury stadium," says Thalamus' David Birch. "We now hope to reward their support with our own top of the table release."

Arsenal F.C. The Computer Game will feature all domestic and European cup championships – even though Arsenal are sadly no longer involved in any of them (next season, next season – Ed.) – while there's also a "free in-pack giveaway" promised.

When asked about the possibilities of a Tottenham Hotspur based game, Birch replied "Who?". Good answer...



Arsenal make the long–awaited conversion to a computer game.

STORMLORD SEQUEL DELIVERS THE GOODS

GET READY FOR *DELIVERANCE* from 21st Century Entertainment, the sequel to the highly-acclaimed *Stormlord* which is due for release next month.

Created by Peter Verswyvelen (from an original idea by Raf Cecco and Nick Jones) and with graphics by Kim Goossens, Deliverance is the four-level story of your attempts to locate and free a bunch of imprisoned fairies from Satan's clutches.

GAMING GOES NATIONAL

DOING ANYTHING ON MONDAY APRIL 13TH? No? Then why not dust off your joystick and get involved with the first ever National Play A Game Day, which has been organised by the European Leisure Software Publishers Association (ELSPA).

An as-yet unnamed major charity will benefit from the day, which will mostly centre around local software retailers, who are expected to organise special promotions, competitions and other relevant tie-ins.

Most of the major software publishers are expected to get behind the event, so to find out what's happening in your locality, get down to your local software store.

THE PRICE IS

Brian Nesbitt uses his nose for a bargain, by sniffing through the latest range of budget releases.

BLOOD MONEY

Sizzlers
£9.99

PSYGNOSIS' BEST GAMES have usually been those developed by Scottish team DMA Design - and this two-fisted shoot 'em up (first reviewed in issue 9) is no exception.

The action unfolds across four landscapes, each of which scrolls inexorably forward as you and your partner burn holes into the oncoming hordes. The more you kill, the more



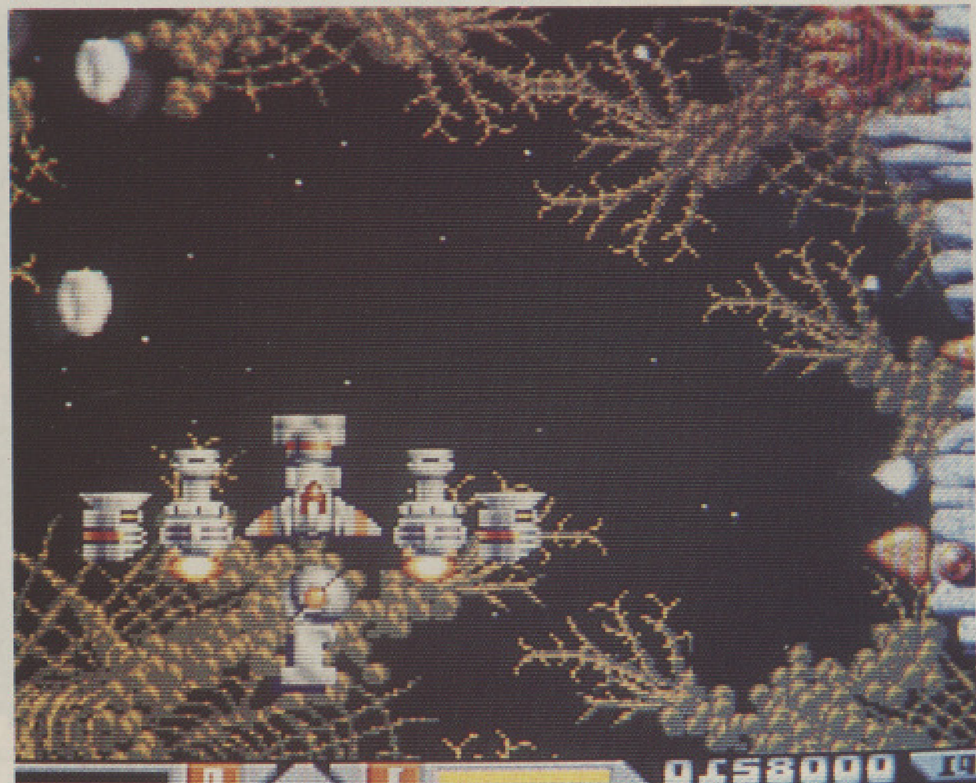
the cash piles up - the dough you earn is then used to purchase extra weaponry and also to allow access to later levels.

Blood Money isn't the fastest horizontally scrolling shoot 'em up ever to hit the wonderful world of budget software, but it's certainly one of the most challenging and technically accomplished.

If you frequently find shoot 'em ups too easy, or if you have another gamer handy to help you out, then this is well worth checking out.

☆☆☆☆

XENON II



Mirror Image
£9.99

THIS IS A SERIOUSLY WELCOME RE-RELEASE for what's generally agreed to be the best vertically scrolling shoot 'em up ever written (first reviewed in *The One*, way back in Issue 11).

If imitation is the sincerest form of flattery, then *Xenon II* is one of the most flattered games going, as the many innovative features that the Bitmap Brothers worked into it have been ripped off by most other development teams.

The basic action involves flying through a very restricted chasm, taking out anything that moves... and even a few things that don't. What really sets it apart though are the inventive power-ups which are bought at the shop which appear twice during each level. One really clever idea is that you can sell old power-ups to provide funds to buy new (and better) ones. Naturally there are some very nasty end-of-level guardians to be done away with too.

The whole thing is nicely topped off with three-layer parallax scrolling and the Bomb The Bass *MegaBlast* soundtrack. If you haven't got Xenon II in your collection, now is the perfect time to put that situation right.

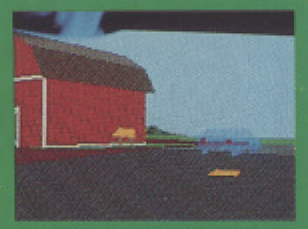
☆☆☆☆☆

HARD DRIVIN'

Respray
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THIS IS A VERY PLAYABLE conversion of Atari's classic stunt driving coin-op. A realistic simulator (first reviewed in issue 15), *Hard Drivin'* puts you behind the wheel of a sports Ferrari which can be put through its paces along either of two tracks: speed or stunt.

The speed track is a flat course, where car control is all important in order to maintain a high speed. The stunt track offers three major obstacles - the bridge-jump, the loop-the-loop, and the bank - each of which require precise control.



In this conversion, the juddering cabinet is not really missed that much, while the sensible control system almost manages to make the joystick a reasonable replacement for the wheel.

☆☆☆☆

IS RIGHT

MIAMI CHASE

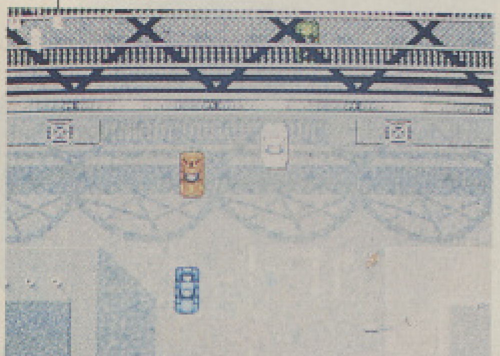
Code Masters
£7.99

IMAGINE *CHASE HQ* crossed with *Super-Sprint* and you'll be half way to visualising *Miami Chase*. You play Lou Ferrari, an undercover agent of the Drug Enforcement Agency who's been detailed to clear the streets of drug dealers. This is achieved by careering dangerously around the city streets in (what else?) a Ferrari, taking pot shots at the offender's cars which you've tracked down by checking a radar cityscape.

While you're trying to bump off villains you have to take care not to damage civilian cars or brush with the local police. Once you've taken out all the gang members it's time to track down the big boss.

The action is made more interesting by collecting power-ups which produce extra weaponry (including mines), and a garage in which you can buy yourself more add-ons to give your car better handling.

Miami Chase is superbly presented and initially fun to play, but the action soon becomes a little repetitive. Even so, this is as good as many full-price releases, and definitely worth a look if you like driving combat games.



☆☆☆

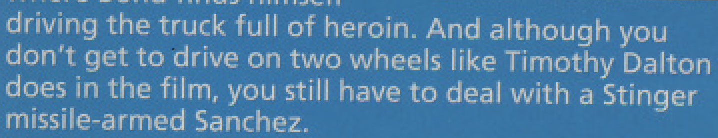
LICENCE TO KILL

Respray
£7.99

AFTER THE POOR EFFORTS that went under the names of *Live And Let Die*, *A View To A Kill* and *The Living Daylights*, Domark's fourth attempt to transfer the Best Secret Agent Ever to the computer screen resulted in probably the best Bond game ever. Not only did it successfully capture the spirit of the film, it was also an enjoyable game to boot.

The first level sees Bond travelling by helicopter, trying to reach Sanchez (our bad guy) and stop his heroin-dealing ways. The second has Bond shooting it out with Sanchez's personal army, the third stage takes place back in the helicopter (only this time Bond's dangfling below it) trying to ground Sanchez's plane, while the fourth sees him water-bound, desperately trying to reach the villainous Sanchez's plane before it reaches Cuba. Okay, so that takes care of the film's intro sequence.

The fifth and final level recreates the film's climax, where Bond finds himself driving the truck full of heroin. And although you don't get to drive on two wheels like Timothy Dalton does in the film, you still have to deal with a Stinger missile-armed Sanchez.



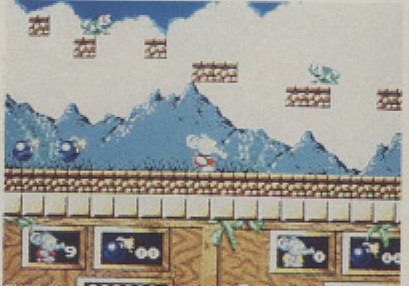
So what exactly happens between level four and five? Presumably it wasn't interesting enough to make into a game. I don't know myself, you could have had a shoot out in the fish factory or a punch-up in the bar - rent the film and see what you think. Still what is there is great entertainment and well worth the new asking price.

☆☆☆☆

CJ'S ELEPHANT ANTICS

Code Masters
£6.99

CJ (CODE MASTER'S JUMBO?) is a cute elephant who has escaped from the zoo and is trying to get back home to his family in Africa - an adventure which takes him through several countries in a colourful platform romp.



Of course, the route is blocked by a variety of nasties ranging from frogs to penguins. Collision with any of these drains CJ of his energy, so it's fortunate that CJ can fire peanuts from his trunk. Enemies in hard-to-reach places can be put out of business with a well-placed bomb. Once destroyed, enemies leave either another bomb or a fruit bonus.

Unlike traditional platform heroes, CJ doesn't worry about falling long distances - he has a handy brolly that opens up to break his fall. Learning how to manoeuvre while falling is an essential skill though, because there are plenty of spikes about to spear the bottoms of unwary jumbos. If CJ makes it to the end of a level there's always something large and nasty in wait for him...

CJ's Elephant Antics is good fun and offers a reasonable challenge for the price. Although the quality of the graphics is, at best, fair - and never particularly consistent.

☆☆☆

STAR QUALITY

☆☆☆☆☆	☆☆☆☆	☆☆☆	☆☆	☆
EXCELLENT (Deserves to be part of anyone's collection)	**GOOD** (Probably worth buying if you don't already own it)	**AVERAGE** (Worth acquiring if it looks like your cup of tea)	**POOR** (Oh dear, this isn't really up to scratch)	**DIRE** (Nobody's that desperate)

Hot stuff from the Leyland Corporation, a follow-up to Midway's immortal *Defender* and arcade news from Japan - all brought to you by the purple prose of John Cook.

INDY HEAT



Leyland Corp

IT WAS ONCE SAID THAT, "To a man of the world, the Universe is a suburb." Does it not follow then, surely, that the Milky Way is a ring road, Jupiter is an out of town Tescos, the Moon is a sub post-office, Milton Keynes is an out-of-order portaloo and an amusement arcade is Mercury Communications Cardphone?

The answer is simple - you try paying to play vids with a Mercury Card and you'll find out that, indeed, the Universe is much, much more like a Casualty Ward. Such penetrating insight! What devastating analysis! But still not as much fun as playing Leyland's new vid to hit the streets, *Danny Sullivan's Indy Heat.*

You'll remember that Leyland's last successful game was another racing game, endorsed by an All-American guy, *Ivan 'Ironman' Stewart's Super Off-Road Racer,* which had you playing a version of *Super Sprint* on a bumpy indoor track. Virgin thought it good enough to produce a home version - and very creditable and playable that was too.

Since then, Leyland has tried out a version of *Othello* on an unsuspecting world which reportedly, "did well on campus sites," which suggests it got a good kicking elsewhere.

So now the company is going back to basics - and with Indy Heat it's produced another game in the Super Sprint mould - but it has to be said, it's very polished, playable and altogether something of a wheeze to play.

Endorsed by another Famous Driver (famous across the pond, that is) - Indy Heat is based on, I think, Formula 2000 racing - which is very fast and is raced over long distances, so that the events become a cross between Formula One and endurance.

You play the game, either alone or with up to two other friends, using the simple controls of steering wheel, accelerator pedal (which becomes a brake when you take your foot off the gas) and turbo button that gives you a bit of extra wellie on demand. Whatever, there are always five cars in the race - and beware, the drone cars show no mercy!

The season is raced over 15 different tracks, all very prettily constructed in a kind of 'top-down', yet semi-isometric perspective. The result looks good - far better than Atari's sad effort with it's own Super Sprint variant, *Badlands.*

Obviously, the idea is to finish the appropriate number of laps before anyone else - but this is made harder by the obligatory 'pit stops' that become necessary during the race itself. A little man walks out from the pit lane holding a placard, which means either you're running out of fuel or that your vehicle has been badly damaged.



Now comes the clever bit...

Drive carefully and you might only need the one stop in a race, saving you valuable time while your automatic mechanics scurry around your car like manic ants and fix you up. Drive like a maniac and you'll probably need two stops - but on the other hand, you'll be going faster... and maybe you can risk going the last lap or two ignoring the advice to pull in! Or maybe you'll break down in a steaming heap!

To add to that, in between races you can re-equip and upgrade the motor using the prize money that you've won during the race - or if you're rich, you can even buy extra prize money by inserting additional coins!

Six components that can be upgraded are: Turbos (to give you extra boosts), Brakes (so you can slow down faster), Tyres (better grip), Crew (to make your pit stops faster), MPG (so you get better fuel mileage) and Engine (so you can go faster). It's this level of dynamic strategy within and between the races that makes this my game of the month.

BATTLESPHERE



W Industries

YOU'VE PROBABLY SEEN VIRTUAL REALITY on the telly by now, now's your chance to experience it for yourself - in the flesh!

W Industries got a lot of coverage with a big splash launch of the world's first Virtual Reality coin-op last month - now the sit-in unit is beginning to filter through to the major arcades, with some expected to hit Funland at London's Trocadero pretty soon.

The first two games are top notch efforts: *VTOL*, a flight combat game (complete with low-level bombing of an enemy HQ) and a more challenging quest for the average space cadet, *Battlesphere*, where you have to zap the baddies and take out an enemy Battleship into the bargain.

Playing a game without a screen in full stereo vision - where you are surrounded by the game itself and blasted with quad CD music plus realistic sound effects - is something of a blast. Reports from sites where units have been installed (South Coast World at Bognor was the first) are of long, long queues to play. Get out there and grab a piece of the action for yourself - if you can!

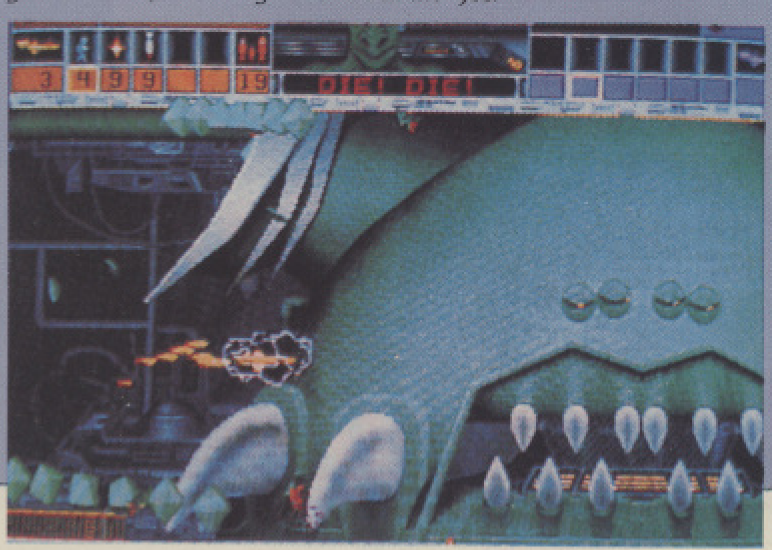


STRIKE FORCE

Midway

WILLIAMS PRODUCED *THE* BEST ARCADE GAME in the history of the world in the early '80s, with *Defender*. The Williams folks actually produced a whole bunch of classics, such as *Robotron* - which was very successfully updated to great acclaim, becoming *Smash TV* in the '90s.

So why not produce an updated Defender? You might as well say why not produce an updated Mona Lisa? Midway's tried - and it looks like painting-by-numbers.



If you ever loved the original, don't torture yourself by playing this. If you never did, ironically, there's still enough left to make it worth a few 10p's - if you can work out the new, wildly complex, scenario.

TIME TRAVELLER

Sega

OKAY - SO YOU'VE DONE VIRTUAL REALITY. How about Holography? Holography? Yup, three dimensional images. Not flat. Moving real people, too. Not drawn or made up of polygons. Real tiny moving 3D people! Neat or what! This is not science fiction folks, this is exactly what Sega has managed to do with *Time Traveller*.

Using, I believe, variable focal length mirror technology (yoinks!), Time Traveller allows the player to move the central character, a cowboy, to



react to events around him - although it can hardly be described as full interactivity.

The result is rather like playing a true 3D version of *Dragon's Lair*, where by manipulating the joystick you set off stored sequences of movements - even so, the results look like they could be stunning.

I've only seen videos of the unit to date, but it looks like another development that, like VR, will make the arcades worth more than the occasional visit, once again. Nice one Sega.

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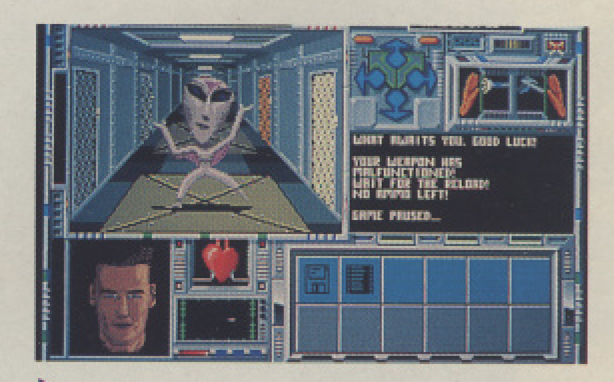
▶ **SWITCHBLADE II**

A SMASH arcade adventure with loads of platform and beat 'em up fun. Help Hiro, the last of the Bladeknights defeat the evil Havoc. Received a mega 90% from The One.



▶ **TEAM SUZUKI**

Live the sensation of a full Grand Prix season raced over 16 circuits on a 500cc Team Suzuki motorbike in this amazing arcade sim.



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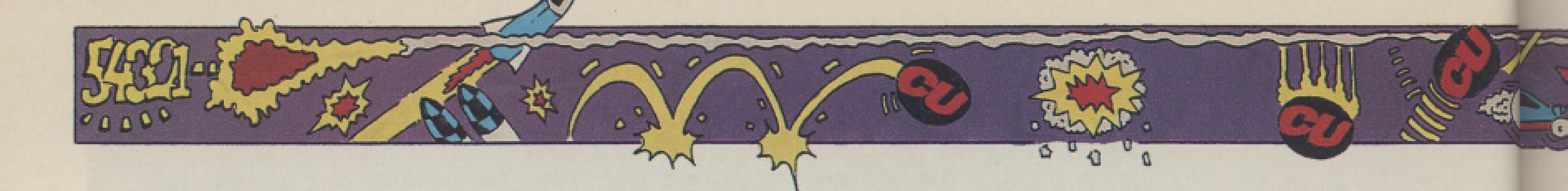
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BSS Jane Seymour (source code: 13)	☐	Footballer Of The Year 2 (source code: 19)	☐
Toyota Celica GT Rally (source code: 14)	☐	Skidz (source code: 20)	☐
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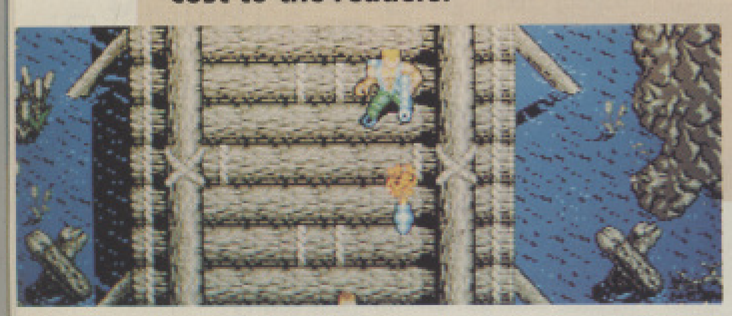
That's right. At no extra cost, the June issue of CU AMIGA will boast not one but TWO action-packed disks of white-hot AMIGA entertainment. Unlike other Amiga magazines, who put up their prices whenever they include an extra disk, there WILL BE NO PRICE INCREASE WHATSOEVER. Two disks for only £2.95!

But that's not all. Our June issue will be every games player's dream. Weighing in at a massive 180-pages, the mag will be packed with all the usual top-quality news, in-depth previews, exclusive reviews and as many hints and tips as we can cram in.

FREE FULL AMIGA GAME
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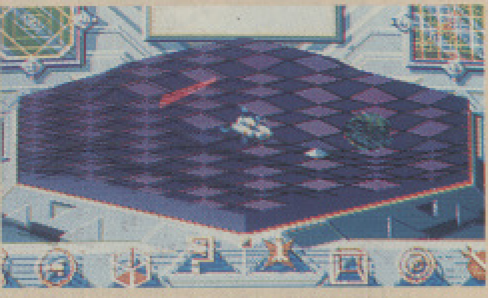
We'll also be ADDING to the magazine by bringing you a whole wealth of entertaining articles that tell you exactly how to get the very best from your computer. And that's not even counting a special 24-page supplement that takes a close up look at the world's best home computer.

Remember: Double the value, double the coverage, and at no extra cost to the readers.



PARTY TIME

To help celebrate the changes happening to CU we've lined up a double disk of the best in Amiga entertainment, utilities and programs. For starters we've got A WHOLE GAME. Not just any game, mind you. Those lovely people at Mirrorsoft have given us GRAVITY, a smash hit and one of the best sci-fi arcade strategy games ever. Believe us, you ain't seen nothing yet! What's more we've also lined up a playable level of Core's brand new Ikari Warriors-type blaster, Warzone – a game that'll literally blow you away. On top of all that, we've also got lots of brill utilities that'll let you get the most out of



your Amiga. Learn how to program, create graphics and sample sounds – we'll help you unleash the power in your Amiga!!

Still in a party mood, we've also commissioned a 24-page supplement which'll tell you all you need to know about the Amiga. Each page will be crammed with useful information, tips and a run down on which software programs get the CU seal of approval.

WHAT'S NEW?

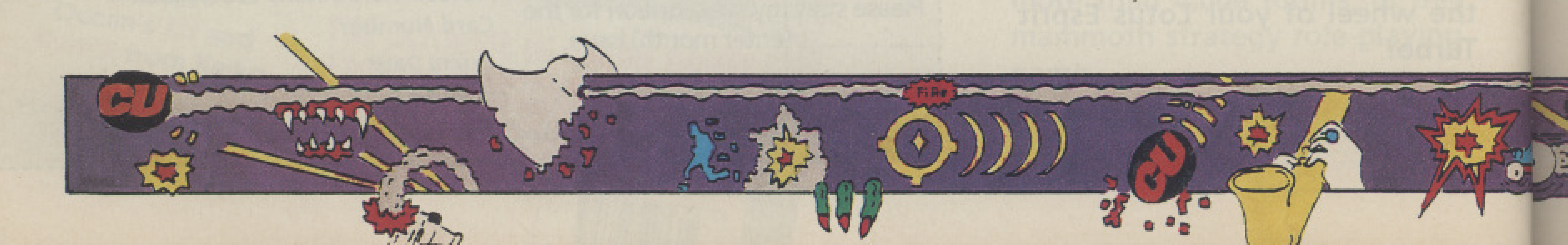
We aim to be the Ultimate Guide to the Ultimate Computer. We're also going to make computing fun. Each month we'll be taking a look at all the new hardware and software packages in an authoritative and comprehensive manner. We'll guide you through each package, tell you how to use it in easy-to-follow guides, in a manner which will be ideal for the beginner and satisfying for the enthusiast.

AND DON'T FORGET!

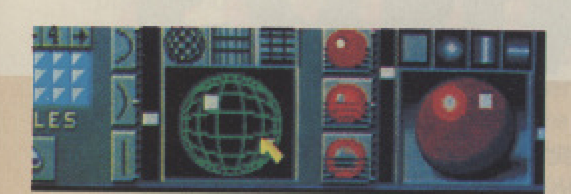
UNLIKE OTHER MAGAZINES WHICH PUT UP THEIR PRICES WHEN THEY INCLUDE AN EXTRA DISK, CU WILL STILL BE ONLY £2.95.

AMOS

AMOS has quickly established itself as the top programming language for the Amiga. We'll be showing you how to get the most out of AMOS and keeping you informed of all new developments and updates. Look out for a special feature on AMOS 3D, soon to be whizzing its way into the softshops.



FOR MONEY



Q&A

Got a problem? Then send your queries into our new Technical Editor who's a dab hand at solving anything from printer problems and virus infections to advice on the best memory expansions or DTP packages.

GRAPHICS

We'll be taking a look at state-of-the-art graphics on the Amiga. We'll show you exactly what your machine is capable of and feature the work of top graphic artists in a fun section which will tell you everything you need to know.



SOUND

Fancy adding a backing track to the game you've created on AMOS? Or sampling bits of music from top albums or CDs? We'll tell you how it's done.

PD

We've already got the best PD section in any mag, but it's just got better. From our next issue we'll also be covering all the best PD utilities – some of which are better than full-price software!

HARDWARE

From memory expansions to colour printers, each month CU will tell you which are the best buys and show you how they work. We'll be sorting out the good from the dross. All of our reviews will make comparisons to similarly priced items, and we'll tell you exactly how useful they are.

CDTV

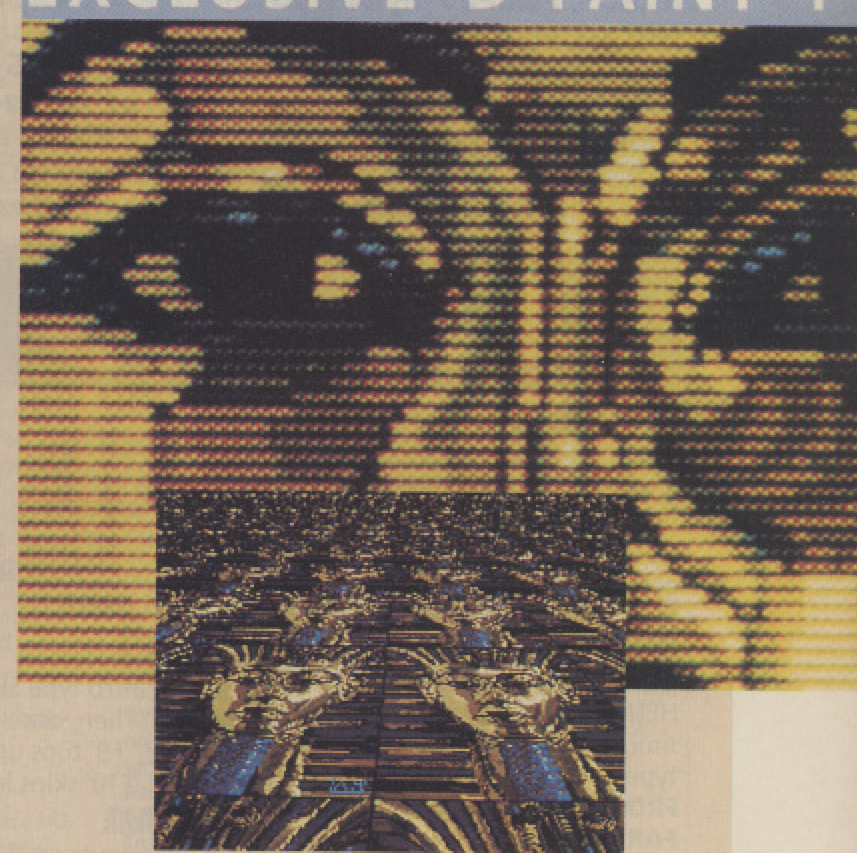
Set to revolutionise the home computer, Commodore's CDTV will take Amiga owners into the forefront of the computer revolution. Each month we'll show you the latest games, the best software, and keep you up-to-date on just when you can get your hands on the CDTV expansion pack.

EDUCATION

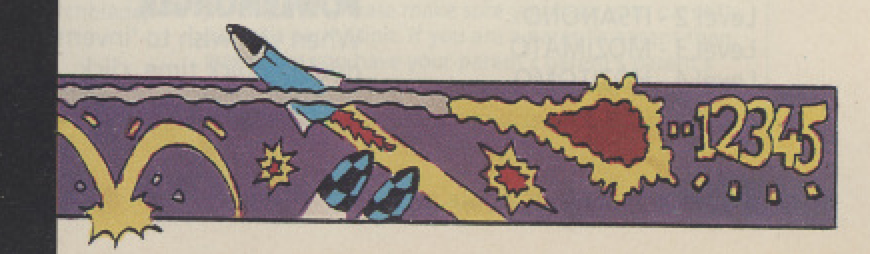
The boom in education software has thrown up an increasing number of education programs. Our new review section will cover all the new releases.

CU Amiga scoops the world with an exclusive in-depth look at Electronic Art's amazing new graphics package – DELUXE PAINT 4.
Stand by to be amazed.

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WHAT MORE CAN WE SAY !
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Quick, switch off your computer and go out for the evening! Too late, here comes...

BRIAN NESBITT'S HELPING HANDS

HMM... IT SEEMS THAT LAST MONTH'S NEW-LOOK, easy-to-use Tips section wasn't quite as easy-to-use as I first thought. I'm not sure where you got the idea that the Contacts section was an all-purpose home for every last hints and tips query you have, but anyhow - here's the way it is....

The address to send *everything* to is: The One For Amiga Games, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

However, depending on your particular need, your envelope should be marked as follows:

For any Cheats (such as 'Press the Space Bar while standing on your head and drinking a glass of water for infinite lives') head your envelope: CHEATS (you see, this is simple really!).

For any Questions (or answers to them) head your envelope: HELPING HANDS. I will do my best to print a response, but if it's beyond even me then I will ask your fellow readers to lend a hand.

For Contacts head your envelope: CONTACTS (it's getting even easier!). I can't guarantee that your name will be printed, but if you would like me to consider you for the following month please say so *clearly* on your letter.

Incorrectly headed envelopes will simply be discarded, so pay attention. Honestly, it's like talking to myself sometimes...

CHEATS

TOTAL RECALL
When the title screen appears (that's the one with Arnie's face on it), type LISTEN TO THE WHALES. This gives you infinite energy on the platform levels. For the driving sections, pause the game and type JIMMY HENDRIX (OK, so his name's Jimi, but that's what you type).
FROM: GRAHAM JOSEPH, FARNBOROUGH

BRAT
To get onto the later levels use these codes:
Toy Land
Level 1 - BISHIGMO
Level 2 - MIHEMOTO
Level 3 - SASUTOZO
Level 4 - SUMATZEE
Park Land
Level 1 - NOKITAGO
Level 2 - ITSANONO
Level 3 - MOZIMATO
Level 4 - HOZITOMO
Moon Base
Level 1 - MOKITEMO
Level 2 - ZUMOHATO
Level 3 - CHANASTU
Level 4 - NAGAITSU
FROM: STUART BUTCHER, WEST MIDLANDS

ROBOCOP 2
During the intro type SERIAL INTERFACE. Then, once the game starts, 'F9' tops up your energy and 'F10' skips levels.

GOLDEN AXE
Play in one-player mode, but with two joysticks. When you are about to die press fire on the other joystick to continue with three more lives.

Z-OUT
During play, hold down 'J' and press '1'-'6' to skip levels and '1'-'3' on the numeric pad to go to different stages.

POWERMONGER
When you wish to 'invent' in double-quick time, click invent on the workshop and when your men leave, click on it again. This often makes a catapult immediately. The cheat only works once on each island though. For a more in-depth guide to this Bullfrog classic, turn the page.
FROM: DAVID WELCHMAN, ESSEX

CHUCK ROCK
Press 'Caps Lock' and type in one of the following:
ESTRANO - for flying mode
MORTIMER - for zone selection
UNCLE SAMS - for infinite energy
TURN FRAME LEE - for level select
LIVE IS MY DREAM - for infinite energy
FAST AINT THE WAY - for infinite energy
ITS FAIRLY BOWBELZ - for infinite energy and
SHE LOVES CLEANING WINDOWS - for infinite energy
FROM: JEROEN VAN VLIET, HOLLAND

BACK TO THE FUTURE III
Type these cheats in during the story before the chosen level starts:
Level 1 - ROTTEN CHEAT
Level 2 - LOUSY CHEAT
Level 3 - LOW DOWN CHEAT
FROM NICK SMITH, LONDON

HELPING HANDS

Dear Brian,
1. How do you acquire the flames on *Targhan* to destroy the evil one?
2. Has anyone any idea where the mother alien can be located in any of the levels in *Infestation*? I've had this game for three months now and I get the feeling that she can't be found on any level. I suspect she's not in any room, so she's either on the ceiling or outside on the moon's surface. Maybe she's not in it at all. Can you help?
Martin Lond, Skipton, N. Yorks

• *Typical. The first letter out of the sack and it gets us all stumped. It's time to turn things over to the readers. Can you help out? You know the address.*

Dear Brian,
I am stuck on a particular section in Venice in *Indiana Jones And The Last Crusade* (The Graphic Adventure). I can get into the catacombs, but I cannot think of any way to open the grating.
Gareth Ashley, Bardsey, Leeds

• *The catacombs are a lot*

larger than you think. If I'm correct, you haven't found the entrance to the second level yet. First you need to get the bottle of wine from the table in the restaurant. Next, take it to the cavern filled with water and fill the bottle. Use the bottle on the torch on the wall and then pull it. You should find yourself on level two. The rest, you'll have to work out for yourself.

Dear Brian,
I have played and enjoyed *Rick Dangerous* very often, but I am stumped in one room in the second stage (Egypt) I've enclosed a map.
G. White, Mereworth, Kent

● *The trick is all in the timing. The best way of dodging the spears is to time your jumps so that the sounds are in synchronisation with the sounds of the spear firing, then duck when you reach the second platform.*

Dear Brian,
I am writing to ask if there is anyone who can help me out. I am having some trouble with *Shadow Of The Beast 2*. I can get into the crystal caves and then something starts yelping 'Intruder draw back the drawbridge' and I cannot get by it. It is driving me insane and I am about to snap my disk.
Mark Johnston, Erskine, Scotland

● *You need to get the axes from the Ogre. Then, when the drawbridge starts to retract, jump and fire them at the person on the other side. You only have about 10 seconds to kill him, so act quickly.*

TELEPHONE TIPS

Over the past few months *The One*'s offices have become completely swamped with telephone calls - most of which are tips-related. Unfortunately, it's now getting to the point where we're spending more time answering calls than we are writing the magazine! So we're going to have to put a stop to this. If you do have a valid reason to get in touch, please try to make your call between 4.30pm and 5.30pm on Friday afternoons, when either myself or someone else in the office should be free. If it's tips information you want, you've got a better chance of receiving a reply if your query is written.

CONTACTS

Let's make one thing clear. Whatever impressions you may have been given about this column, it's got absolutely nothing to do with any deviant practices other than the playing of computer games (especially not those involving rubber and kitchen implements). If you're stuck in a game then there may be somebody listed below who can help you out - if you're stuck in anything else you've only yourself to blame!

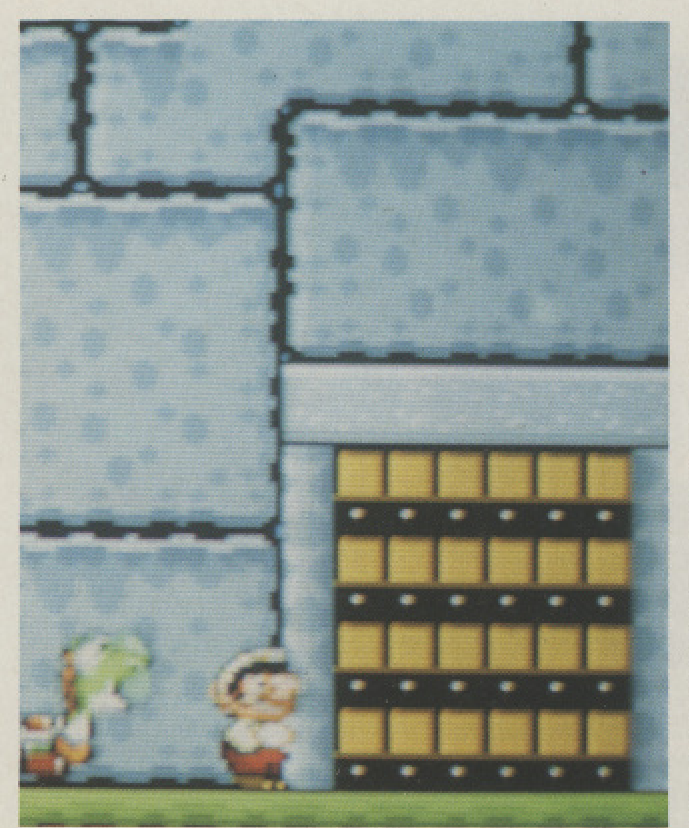
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ADDRESS: 63 Mount Crescent, Penllergaer, Swansea, Wales, SA4 1BG
TELEPHONE: (0792) 891372
TIMES: Monday to Saturday after 6.30 pm
Games: Afterburner, AMC, APB, Archipelagos, Arkanoid, Arkanoid II, Awesome, Back To The Future Part II, Barbarian (Psygnosis), Batman The Movie, Battle Squadron, Battle Valley, Beach Volley, Better Dead Than Alien, Beverly Hills Cop, Bio Challenge, Carrier Command, Chariots Of Wrath, Chase HQ, Chubby Gristle, Cybernoid I, Cybernoid II, Dark Side, Daley Thompson's Olympic Challenge, Defender Of The Crown, Denaris, Dogs Of War, Dominator, Double Dragon, Dragon Ninja, Dragonscape, Dragon's Lair, Driller, Dynamite Dux, Dyter-07, Elite, The Empire Strikes Back, E-Swat, Exolon, Eye Of Horus, F-29 Retaliator, Falcon, Fernandez Must Die!, Flying Shark, Forgotten World's, Gauntlet II, Ghouls 'N' Ghosts, Gravity Force, Hard Drivin', Hawkeye, Horror Zombies From The Crypt, Hybris, Ikari Warriors, Impossamole, Indiana Jones, Interphase, Ivanhoe, Karate Kid II, Kid Gloves, Klax, Menace, Mickey Mouse, Midnight Resistance, Last Duel, Leatherneck, LED Storm, Lemmings, Lotus Esprit Turbo Challenge, Navy Moves, Nebulus, The New Zealand Story, Ninja Spirit, Ninja Warriors, Operation Thunderbolt, OutRun, P-47 Thunderbolt, Pacland, Pipemania, Platoon, Rambo III, Return Of The Jedi, Rick Dangerous, Roadblasters, Robocop, R-Type, Rolling Thunder, Scorpion, Seven Gates of Jambala, Shadow Of The Beast, Shadow Warriors, Shinobi, Silkworm, Sim City, Skidz, Slayer, Sly Spy Secret Agent, Solomon's Key, Sonic Boom, Sorcery Plus, Space Ace, Space Harrier, Spherical, Starglider II, Starray, St Dragon, Stormlord, Street Fighter, Strider, Stryx, Super Cars, Super Hang-On, Switchblade, Sword Of Sodan, Test Drive II, Thunderblade, Torvak The Warrior, Total Eclipse, Trailblazer, Treasure Island Dizzy, The Untouchables, Vigilante, Virus, Weird Dreams, Wizball, X-Out, Xybots (phew!).
NAME: David Trewick
ADDRESS: 6 Stonehaugh Way, Ponteland, Newcastle-Upon-Tyne, Northumberland, NE20 9LX
TELEPHONE: (0661) 72282
TIMES: After 6pm
GAMES: Arkanoid 2, Batman, Castle Master, Chase HQ, Cybernoid, Elite, F-19 Stealth Fighter, Fantasy World Dizzy, Ghouls 'N' Ghosts, Golden Axe, Hard Drivin', IK+, Lemmings, Midnight Resistance, Narc, New Zealand Story, Nitro, Operation Thunderbolt, Operation Wolf, Rick Dangerous, RoboCop, Shadow Of The Beast, Shadow Of The Beast 2, Silkworm, Speedball 2, Strider, Universe 3, The Untouchables, Venus The Flytrap.
NAME: Stuart Preece
ADDRESS: 4 Crosby Road, Radcliffe, Manchester, Lancashire, M26 0JL
TELEPHONE: 061-764 7848
TIMES: 10am to 5pm Saturday and Sunday
GAMES: 3D Pool, Awesome, B.A.T., Flood, Golden Axe, Midnight Resistance, Narc, Shadow Of The Beast II, Stunt Car Racer, Speedball II, Supremacy, Switchblade, North And South, Turrican, Turrican II.
NAME: M.E.Bosson
ADDRESS: 88 High Street, Colton, Rugeley, Staffs WS15 3LB
TELEPHONE: (0889) 582293
TIMES: 4pm to 8pm Monday to Friday, Sunday Afternoon
GAMES: Buck Rogers, Cadaver, Dragon's Lair II, Dragon Wars, Future Wars, Nightbreed - The Action Game, Operation Stealth, Time Machine, Shadow Of The Beast II, plus tips and pokes for hundreds of other games.
NAME: Thurein Ne Win
ADDRESS: 30 Cowley Drive, Woodingdean, Brighton East Sussex, BN2 6WB
TELEPHONE: (0273) 301936
TIMES: After 6pm Weekdays, After 3pm Weekends
GAMES: Atomic Robokid, Awesome, Full Contact, Ghouls 'N' Ghosts, Monty Python, Nitro, Operation Stealth, Rick Dangerous, Shadow Of The Beast II, Teenage Mutant Ninja Turtles, Turrican II, Xenon II.
NAME: John Crawford
ADDRESS: 15 Whappstown Road, Moorfields Ballymena, Northern Ireland
TELEPHONE: (0266) 891643
TIMES: After 5pm Weekdays
GAMES: Barbarian, Batman The Movie, Leisure Suit Larry, Midnight Resistance, Nebulus, Overlander, Populous, Prince Of Persia, Rick Dangerous, Rick Dangerous 2, Shadow Of The Beast, Shadow Of The Beast 2, Speedball 2, Super Hang On, Test Drive 2, Treasure Island Dizzy, Turrican, Turrican 2.
NAME: Paul A. Hardy
ADDRESS: 33 Fir Tree Drive, Wales, Sheffield, S31 8LZ
TIMES: Sensible hours only.
GAMES: Battletech, Beyond Zork, Champions Of Krynn, Dungeon Master, Escape From Singe's Castle, Gnome Ranger (part one), Indiana Jones And The Last Crusade (adventure), Ingrid's Back, Joan Of Arc, Journey, Knight Orc (part one), Legend Of Faerghil, Lords Of The Rising Sun, Lords Of Time, Millennium 2.2, Myth, Operation Stealth, Powermonger, Red Moon, Rocket Ranger, War In Middle Earth, Wishbringer, Zork Zero.
NAME: Seamus Slater
ADDRESS: 'Capri', George Street, Shoeburyness , Essex SS3 9AB
TELEPHONE: (0702) 294383
TIMES: Strictly 6pm - 9pm
GAMES: Awesome, Chaos Strikes Back, Corporation, Elvira Mistress Of The Dark, Gods, Killing Game Show, Lemmings, Midwinter, Operation Stealth, Panza Kick Boxing, Prince Of Persia, Shadow Of the Beast I & II, Sim City, Simulcra, Speedball II, Z-Out, Cheats for most games and technical problems for the Amiga 500.

If you can keep your head when all about you are losing theirs... If you can solve the worlds most complicated adventure while simultaneously playing Stargate with one hand... If you can find cheat modes for a game that isn't supposed to have any... Then, my son, you're a bit of a clever-clogs aren't you? So why don't you make up for being such a know-all by sending us your details in the following style:
Name:
Address:
Telephone Number:
Times To Call:
List Of Games (in *alphabetical* order):
In return for your generosity we'll send you a free piece of software (ain't that nice?). Send everything to: **Contacts, The One For Amiga Games, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU.**

WARNING!!!

Listen up folks. If you're going to send us your telephone number for publication then *please* make sure you have your parent's permission. If you are a parent, then please make sure you have your parent's parent's permission. If you are a parent's parent then make sure you have your parent's parent's parent's permission... do you think we've laboured the point?





MINDSCAPE NABS MARIO

IN WHAT MUST BE SEEN as the coup of the century, Mindscape has become the first company to win the rights to use Nintendo's world famous Mario character on any format other than the Japanese giant's own consoles.

However, before you get too excited, the agreement doesn't allow the US publisher to develop any Mario-based games: instead, the first result of the link up will be an 'edutainment' (the new buzzword for educational software) package entitled ***Mario Is Missing***, where the less famous twin Luigi goes in search of the miniature plumber.

Mindscape is however excessively pleased about the arrangement, with UK boss Geoff Heath commenting: "We are pleased that Nintendo and ourselves will be expanding an already close and successful relationship. We expect to offer personal computer users their initial opportunities to experience the Mario Bros. first hand."

Although this first package is initially aimed at PC owners only, the very fact that Nintendo has allowed Mario this much freedom can only be a good thing for computer users everywhere. We'll bring you further developments as they happen.

THE SHOW GOES ON

THE LONG-RUNNING series of 16-bit Computer Shows continues to go from strength to strength: the Shows' organiser, Westminster Exhibitions, has just announced that more than 32,000 people attended last month's event.

The next in the series will take place at the Wembley Exhibition Halls between July 10th and 12th.

AN IMPOSSIBLE DREAM?

Well now, here's something of a first, a game from one of us! Yep, that darling of the software media and all round friend of the stars, Jools Watsham, has been spending what precious little time we give him to himself, completely designing and drawing the graphics for his very own platform game, imaginatively titled *Impossible World*.



The irrepressible Mr. Watsham describes it as, "The home computer's answer to Sonic and Mario... only much, much better!". That, however, remains to be seen. Impossible World is the result of almost half a year's work and it's undergone many, many changes since Watsham started – including being first a manic shoot 'em up, followed by a Lucasfilm–style adventure game. Eventually he settled on a platform romp and with the help of Gareth Vilday (music and design), Paul Matthes (FX) and Arcane Design's Simon Cook heading up the programming side, Impossible World has blossomed and attracted several interested parties. Core was rumoured to be nibbling at the bait at one stage, but pulled out due to a few similar projects already underway, but the top contender at the moment is ***Rod Land*** publisher, Storm.

"It's all come as quite a shock to the rest of us at The One", exclaims long–time companion Paul Presley. "He was always such a quiet lad and would often disappear for hours on end into the games room. We just thought he was playing Anco's ***Strip Poker*** or leafing through his body–building magazines. We had no idea he was loading up DPaint III and messing around with sprites." Close friend and tips supremo Brian Nesbitt wasn't in the least surprised though, "I always knew Jools had it in him – believe me, I've often tried to pull it out but with no luck. He's been in a prime position to check out what's happening with the competition for some time and I could often hear the cogs creaking in his skull as he'd nick ideas left, right and centre."



Impossible World is planned for a Christmas '92 release, providing Watsham and Co. can strike a firm deal with someone. Anyone interested in snapping up the young talent and likes what they see on this page should contact The One.

AN APOLOGY

In the February issue of The One (issue 41) we printed a less–than–complimentary review of Anco's ***Tip Off***. In the review Paul Presley compared the game to Anco's earlier hit ***Kick Off***, stating that both games were 'chock–full of bugs, inadequacies and mistakes'. It was not our intention to imply that the original Kick Off was a dire game, far from it. Kick Off is still one of the most playable football games ever, surpassed only by its older brother, ***Kick Off 2***.

We have also been asked to point out that Dino Dini, programmer of both Kick Off and its sequel, was in no way connected with Tip Off and while we stand by the comments made in the aforementioned review, we wish to apologise to Dino for any inconveniences that have been caused and say how much we are looking forward to ***Kick Off 3***.

POWERMON

This month's Player's Guide takes a look at one of the finest strategy games to come along since Populous. Take it away Matt Sullivan...



INITIALLY YOUR ARMY is poorly equipped, undermanned and inexperienced.

VILLAGES PROVIDE A GOOD source of supplies, from food to weapons to new recruits.

THE BEGINNING

BEFORE PLAYING A GAME seriously, 'begin' and watch the other armies on the map. It is often advantageous to try and establish an alliance with the stronger side (which you could break at a later time). Watch which villages are attacked first and which paths the armies walk, then you can decide how best to start. A good start is vital.

When you begin you will have less food and men than any other army on the map - you should attack the nearest small village and recruit all the men to hunt for food.

FOOD

When you start the game you always begin with a small amount of food. Killing sheep is the easiest method of gaining more food. Farming takes too long and is not a practical use of manpower. It is better to recruit the soldiers and attack other villages that have spent time farming. Use the question mark icon to check how much food a village contains.

Computer controlled captains always carry large amounts of food. If you see a captain roaming around the map without an army then attack as the food he was carrying will be dropped in the form of a sack of grain. These sacks can often be found after battles and the computer never collects them.

Never trade for food unless you are really desperate and then make sure you only trade pots or you will make the job of attacking the computer's armies much harder.



INVENTIONS ARE CRUCIAL to the success of a campaign. Bows, for example, are a very effective long range weapon.

FIGHTING

THE MOST IMPORTANT FACTOR to consider in a fight is the safety of your own captain. If a fight is going badly, try to run away! This is always possible if your captain is not involved in the fighting and works in your favour, as once the other army's captain is dead then the soldiers will try and run away.

Weapons are also important to a fight - a soldier with a sword can kill up to three unarmed men. Bows are useful if you have larger numbers of men and high aggression because they can wipe out huge numbers of soldiers before they reach your army. A useful tactic is to attack an army when you are some distance away from them. Then, after your men have fired a volley of arrows, turn and run as this will often weaken a larger army quite substantially.

To walk past an army without attacking it (or vice versa), put your aggression factor down to one. Try to walk around the outside of the main body of the enemy and keep using the movement icon so that your army will not turn and fight. The computer army will turn too late, once you have walked past it.

After certain fights you may capture captains. They are often best used to spy on the largest army on the map so you can see where its forces are deployed. Be sure to remove your captain from the army he is spying on before you attack.

Another use for captains is to give them a small amount of soldiers and send them around the back of an army. If you then attack with the main force, the computer army's captain will be left undefended at the rear.

Don't build boats if you can help it, build weapons and either wait for a computer army which has boats to attack you or attack them. Either way, you can then collect the boats that are left behind. Collect all the weapons that are left after a battle.

If you are fighting a village, use aggression level one so that you leave some men there. If you are attacking a larger town or city and you begin to lose, switch to aggression level two. If you are fighting an army that is not in a village then use aggression level three: there is no need to leave them alive, especially if they are just going to go around attacking other villages.

If a village you control just makes pots, recruit all the soldiers you can from it and move on to another village that provides something more useful.

To get the maximum use from inventing, recruit all the soldiers in a village and then invent so that instead of two teams inventing different things in one village, you just have one larger effort.

Also, attack trees to prevent an enemy village from building a lot of weapons. When the enemy builders spread out to find trees, it is then easier to pick them off one by one.

The best way to win fights is to get a catapult or a cannon. While inventing, set your aggression level at three until you create one. Cannons and catapults can destroy up to 10 to 15 men with one shot, but can also destroy houses and workshops (along with their food and inventions). If a computer army gains a catapult, take extreme care!

Make sure that you save the game before you go into a large battle, then if you don't win it doesn't matter. Also, save after you win a battle so that you don't have to risk re-losing it at a later date. It is also advisable to rest your army before engaging in a major battle, as this can often greatly affect the outcome.

If the game ends up with one huge computer army running around the map while you try to avoid being hacked to pieces, carry on avoiding the army by running to the opposite end of the map and start inventing catapults. The large army will walk down towards you so, before they arrive, run to the other end and invent there. Repeat this until you have a catapult, then attack the army from a distance (as described above), run away and carry on until the army is a more manageable size.

CASTLE MASTER

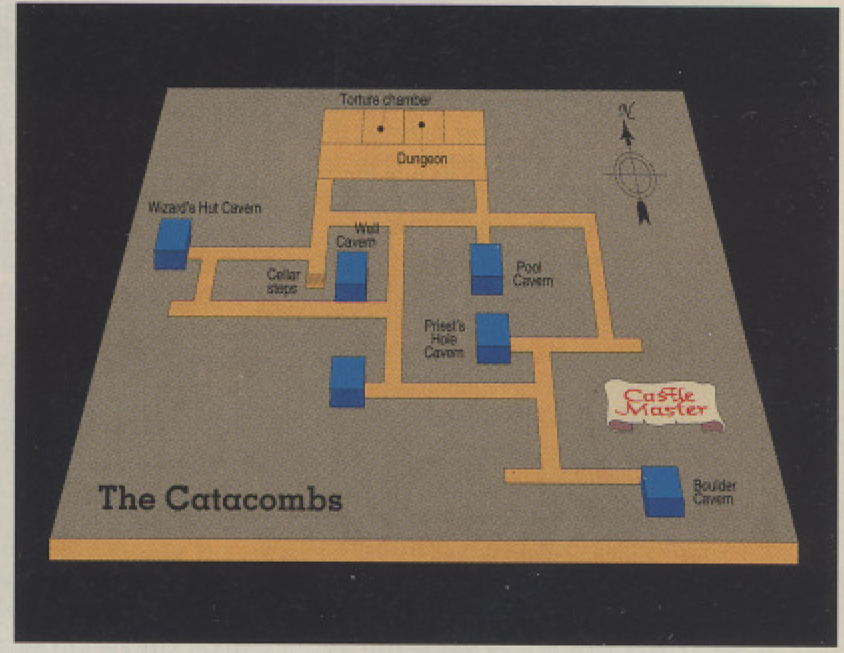
Although 3D software technology has only recently become fashionable, Incentive has been there right from the start. This month sees the launch of its very own Freescape-based construction kit (see review), so what better excuse could we find for the programming team to take us on a trip through one of its classics?



BUSTIN' FOR BEGINNERS

THE EVIL MAGISTER has incarcerated your twin brother/sister in a room somewhere within Castle Eternity - and you're there to play the part of Heroic Rescuer. The only way you can rescue him/her is by defeating Magister and all his ghostly chums.

Unfortunately, you only have a limited amount of strength, which is sapped every time you a) fall heavily or b) encounter a spirit. It's vital to keep your strength up - by eating food, drinking potions or simply visiting the hospital, gym or barracks.



CHEAT MODE

AS SOON AS YOU'VE STARTED THE GAME, look straight down (SHIFT-L), then press the right (action) button a number of times (between 12 and 25 should do the trick) until you hear a noise; then look straight forward. You'll see four coloured squares on the ground ahead. Throw rocks at them for a choice of infinite revitalisation, all 10 keys, rock travel or the end-game sequence.

TREASURE TROVE

LOOKING FOR EXTRA POINTS? Here's where you can find the treasure:

TREASURE	LOCATION
10 gold bars	Pentacle Vault
Crown	Display Chamber
Sceptre	Display Chamber
1 large gem	Dragon's Hoard
1 large gem	Display Chamber
4 small gems	Dragon's Hoard
2 small gems	Display Chamber
1 small gem	Torture Chamber (rack)
12 coins	Dragon's Hoard
6 coins	Cellar Corridor (slot)
2 coins	Igor's chest
1 coin	Priest's Hole
1 coin	Under Staircase
1 coin	Kitchen (larder shelf)
1 coin	Cellar Steps (behind second flight)
1 coin	Lavatory
1 coin	Wizard's Hut (but only after you've been on the church roof)

THROUGH THE KEYHOLE

MOST OF THE MORE IMPORTANT ROOMS are barred by locked doors. This is where the keys are:

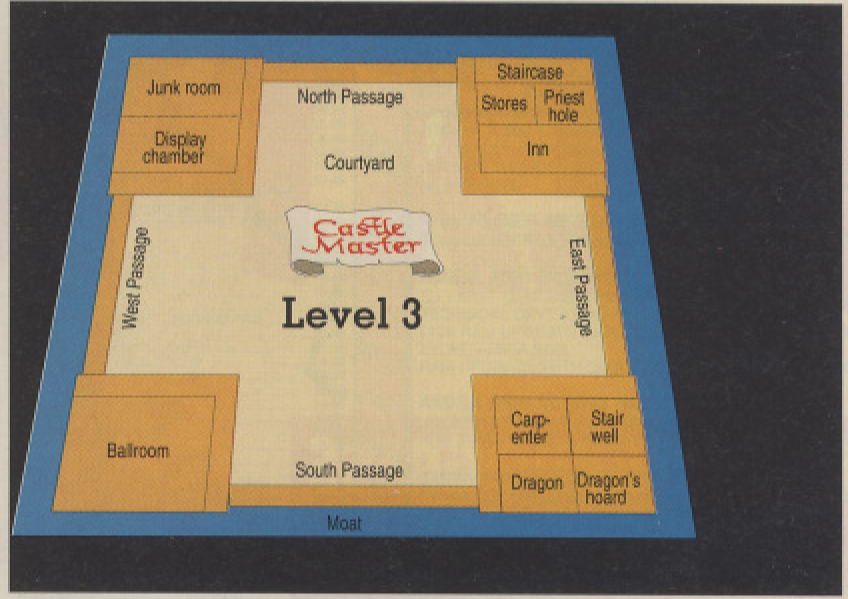
KEYS	WHERE FOUND	OPENS
Gold	Church Roof	Granary Chest
Gold	Hut Chair	King's Solar
Gold	Pentagon Vault	Final Room
Silver	Well	Library Door
Silver	Igor's Chest	Stairs
Silver	Shrine	Stairwell
Gold	Under Trojan Horse	Barracks
Silver	Hay Barn	Stairwell Exit
Silver	Kitchen	Igor's Room
Gold	Vault Vestibule	Final Cell



PENTACLE POWER

THESE ARE THE LOCATIONS of all the Pentacles:

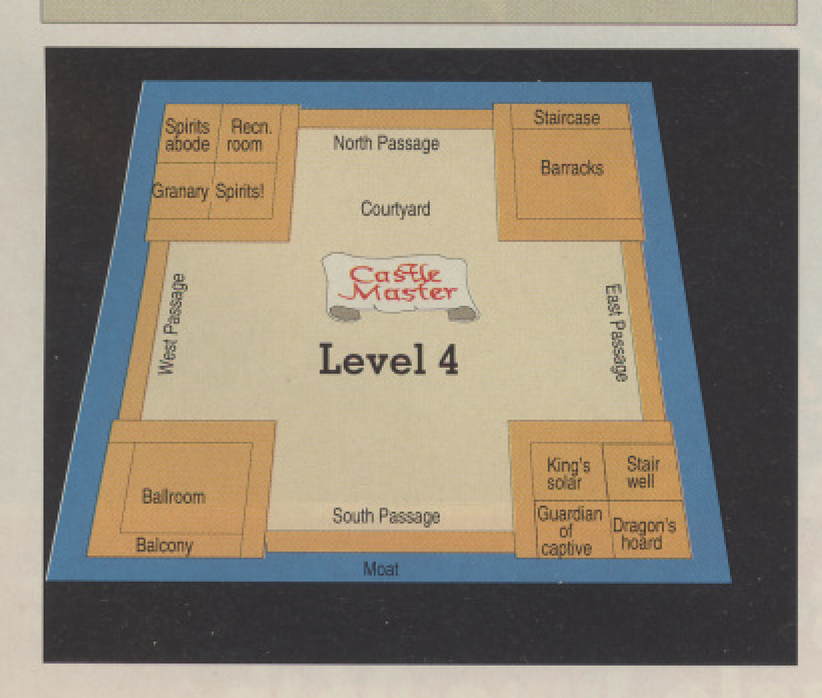
Cavern (Well)
Cavern (Wizard's Hut)
Cavern (Pool)
Cavern (Boulder)
Cavern (Pulpit)
Gatehouse Ledge: left Ledge, behind you.
Junk Room: on shelf.
Display Chamber: entered from above!
Dragon's Hoard: revealed after collecting green gem.
Bell Tower: pull bellpull!



GRUB AGAINST GHOSTS

FOOD GIVES STRENGTH and points: 2,500 for each tasty morsel of cheese and 5,000 for any other kind of food. Here's where you'll find it - but be warned, some of it is poisoned:

LOCATION	QUANTITY	TYPE
Smithy	1	(Cheese)
Stables	1	(Cheese)
Chapel	1	(Cheese)
Hut	1	(Cheese)
Corridor	1	(Cheese)
Curing Room	2	(two Fish)
Carpenter's	1	(Cheese)
Inn	1	(Cheese)
Igor's Room	1	(Cheese)
Corridor	1	(Cheese)
Kitchen	2	(Cheese)
Larder	9	(three Cheese, six assorted)
NW Tower	1	(Cheese)
NE Tower	1	(Cheese)
SW Tower	1	(Cheese)
SE Tower	1	(Cheese)
Catacombs	1	(Cheese)



SPOOK CITY

THE CASTLE-DWELLER'S GUIDE to spook locations:

SPIRIT LOCATION	HIT POINTS
Courtyard (in flag)	1
Stable 1	1
Main Hall	1
Hospital	1
King's Solar	1
Granary	1
Dragon Room	six (dragon; eyes, teeth, horns)
Igor's Room	six (Igor; head)
Baths	1
Vault Vestibule	1
Curing Room	1
Gym	1
Stores	1
Lobby	1
Armoury	1
Spirits' Abode	one (three individual)
Hut Cavern	1
Well Cavern	1
Pool Cavern	1
Pulpit Cavern	1
Boulder Cavern	1
Torture Chamber	1
Wine Cellar	1
Dungeon	1



NEXT MONTH

WORK IN PROGRESS GOES WILD!

We peek behind the scenes at four of the hottest forth-coming games...

Populous 2! RoboCop 3! Indiana Jones And The Fate Of Atlantis! Core's Thunderhawk!



Keep ahead of the game with The One - next issue on sale June 26th



BILLY
The
KID
"BILLY THE KID" IS A 1 OR 2 PLAYER ACTION/STRATEGY GAME SET IN THE WILD WEST WHICH ALLOWS THE PLAYER TO ASSUME THE IDENTITY OF EITHER A GUN TOTING DESPERADO WITH A HEART OF GOLD, BILLY HIMSELF OR HIS EX-BEST FRIEND, SHARP SHOOTING, LAW ABIDING PILLAR OF THE COMMUNITY, SHERIFF PAT GARRETT.
THEY ARE IN LOVE WITH THE SAME WO
AND ULTIMATELY, IN A NAIL BITING CLIMATIC FIN
ARE GOING TO END UP POINTING GUNS AT EACH OTH
ONLY ONE CHARACTER CAN WALK AWAY FROM THIS
SHOWDOWN - BUT THAT'S JUST THE WAY OF THE WEST.
ocean
I.B.M./AMSTRAD P.C.
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MICROPROSE REACHES NEW HEIGHTS



ALTHOUGH IT'S PRIMARILY KNOWN for its fast-moving, all-singing, all-dancing modern-day military simulations, MicroProse has recently started adding other strings to its three-dimensional bow.

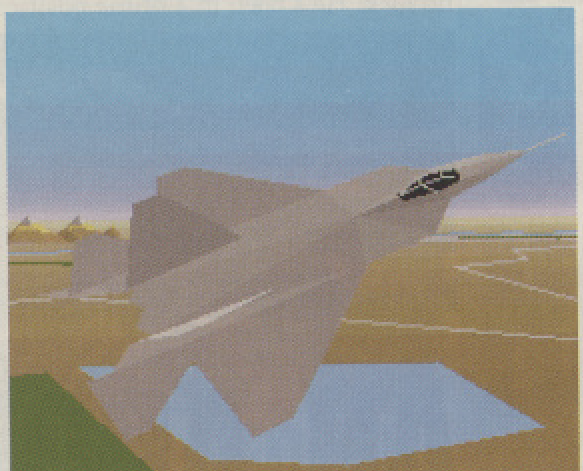
Knights Of The Sky and ***Silent Service II*** were the first products to take the simulation specialists back into the past and now, thanks to UK-based Vektor Grafix, B17 Flying Fortress looks set to continue this trip into yesteryear.



Anyone that's seen David Puttnam's Memphis Belle will have a good idea what B17's all about. You are put in command of one of the huge World War II bombers and not only have to deal with keeping the machine up in the air and flying in a strict formation as the entire squadron passes through occupied France and Germany, but you'll control each of the crew's 10 positions as the plane is attacked by Luftwaffe squadrons and anti-aircraft fire. As you control one position, the computer takes over the other nine, alerting you if something happens. Also, as you're in charge of the plane, you get to issue rewards and promotions as you see fit, ensuring that each of your crewmen keep improving.

You also get to plan out your mission, taking in every little detail from crew selection to what piece of artwork is painted on the nose of your plane. The graphics are a stunning mix of detailed animation and MicroProse's usual excellent 3D and in some places the two are combined to good effect.





Also being worked on (as reported in issue 40) is the simulation/strategy game ***A.T.A.C.*** which sees you as Supreme Commander of an entire anti-drugs campaign. Rather than spearhead national poster campaigns and serious telly adverts, you have at your disposal an entire army of undercover infiltration agents, two fully armed attack helicopters, four F22 stealth fighter/bombers and a complete secret base, hidden deep in the jungles of South America.

From there you have to plan out your entire campaign, designing aerial missions from scratch and using your agents to gain intelligence on the enemy forces. They have a full army of resources too though, not least of which is money and they can buy everything from politicians to hinder your campaign to hardware to fight back with.

A.T.A.C. is more than just strategy, you also get to take part in the missions too thanks to the fully realised three-dimensional simulation aspect, controlling up to four aircraft at once. Features such as 3D radar displays and and fully-definable external views add to the graphical delights and towns, cities, hills, mountains and plantations add to the atmosphere.

Both games are still deep in development, with B17 due out around June and A.T.A.C. around September.

WIN! A DAY AT AN AIR TOURNAMENT!

In order to get everyone in the mood for both B17 and A.T.A.C., MicroProse is offering five lucky winners a free trip to this year's Air Tournament International, taking place on the 13th and 14th of June. The event is held every year to raise money for the Royal Air Force Benevolent Fund, and ATI '92 will be the biggest ever, include flying displays by over eight different formation flying teams from across the world (including the ever-popular Red Arrows), demonstrations by B52s, Tornados and, of course, B17s. We can't promise any stealth bombers, but there will be one of the largest ground displays of aircraft ever seen.

To win one of the five tickets, simply send your name, telephone number and address on a postcard (or the back of a sealed envelope) to the following address (NOT to us!): ATI '92 Competition, The One For Amiga Games/MicroProse Software, Unit 1, Hampton Road industrial Estate, Tetbury, Glos. GL8 8LD. Get your entries in before 28th May 1992. For further details on this year's ATI, a recorded information line is available on 0891 122997. Calls cost 36p per minute cheap rate and 48p per minute at all other times. British Telecom are donating a sizable portion of the money made on each call to the Royal Air Force Benevolent Fund, but still get your parent/guardian's permission to make the call.





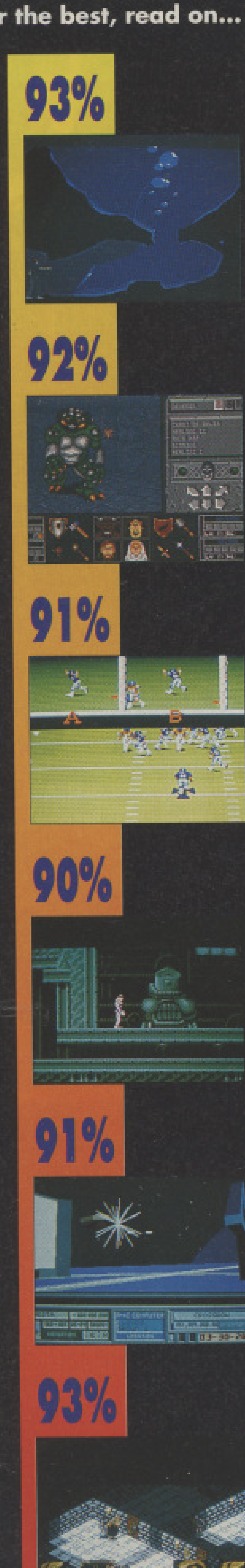
...has landed.

developed in cooperation with

 **Lufthansa** and Deutsche Airbus

RECOMMENDED

It's that time of month when our crackpot review team gather together and come up with the best titles over the last three months: if you're after the best, read on...



ANOTHER WORLD
Lester Knight Chaykin is a nuclear scientist. Due to a massive explosion he's engulfed in Another World. The use of special effects will have you enthralled in this real-time adventure.

BLACK CRYPT
Take a party of four around a Dungeon Master-esk maze, working out traps and killing the odd two-headed nasty. The state of the art in role-playing games

JOHN MADDEN AMERICAN FOOTBALL
The crowd roars as the quarterback runs to the end zone. Experience the thrill of it all, with EA's latest American Football game. Just as good as the Mega Drive version.

HARLEQUIN
Gremlin's latest platform romp calls itself the Amiga's answer to Sonic and Mario: it looks as if this might be true. Roam around massive levels in search for the pieces of the heart of Chimerica.

MERCENARY III
Your friend Margaret is in strife. She's out of office, and there's an election soon. The only candidate is a shady character named P.C. Bil. Your mission is to stop this character.

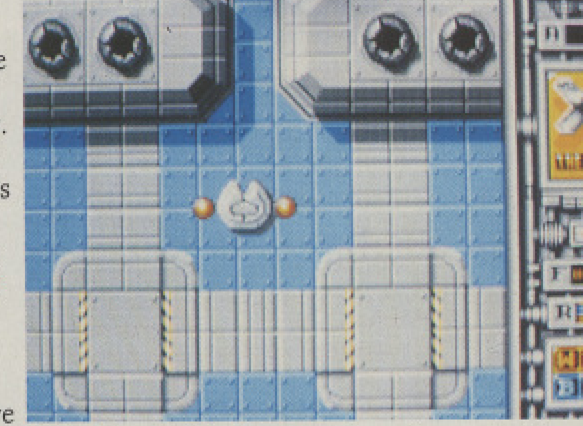
SHADOW LANDS
You're dead! Not completely, but pretty close. Your spirit is trying to retrieve your body, far away in a temple. A strange scenario, for a great game!

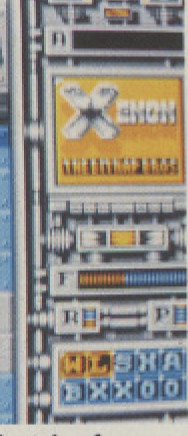
RENEGADE REPLAY THE CLASSICS

IN A MOVE SURE TO DELIGHT newcomers to 16-bit computing everywhere, Renegade have announced the imminent release of two £25 compilation packs collecting the complete, if you will, "works" of the famed Bitmap Brothers.

The first compilation is due to be released in April/May and has been inventively named ***The Bitmap Brothers Volume One***. It will comprise of the classic blaster ***Xenon***, the RPG/arcade adventure ***Cadaver*** and the superb "state of the art" future sports simulation ***Speedball 2***.

The second compilation, to be called (in an inspired leap of imagination) The Bitmap Brothers Volume Two, is due to be released around September time and will collect the seminal Speedball, the arcade-quality shoot-'em-up ***Xenon 2*** and the inspired arcade adventure ***Gods***.

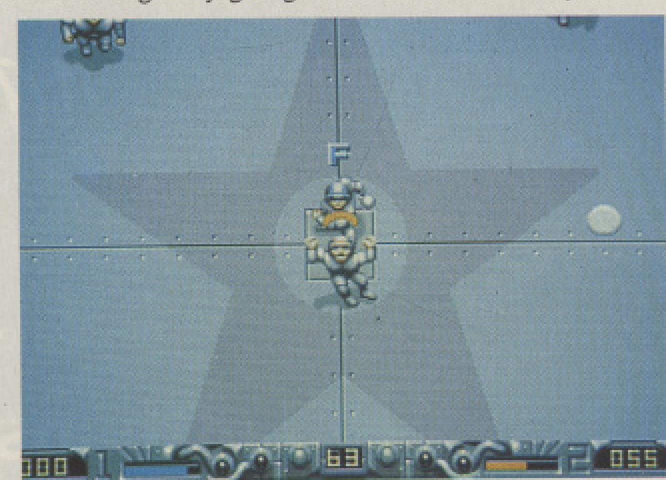




Talking about the compilations Eric Matthews, founder Bitmap and head games designer, commented "This is something we've wanted to do for a long time." The packs mix and match titles from the Bitmaps' early (Xenon, Speedball), middle (Xenon 2, Cadaver) and late (Speedball 2, Gods) periods, and together provide a complete record of the Bitmaps' output to date.



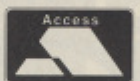
Adds Matthews, "We could've compiled the games chronologically but we wanted to mix the games up to avoid buyers getting two similar games [i.e. Speedball and Speedball 2] in the same pack." Matthews also took the opportunity to nix rumours that the collections were originally going to be called ***The Complete History of Computer Games***.



Xenon, Cadaver and Speedball 2 - due to be released this April in The Bitmap Brother Volume One compilation.

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THIS MONTHS TOP TITLES

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THAT WAS THEN ▸▸ APRIL 90

OOH, WHAT A MONTH April was. Our opening news story was about a game being programmed by master developer Bullfrog, called *CyberAssault 556*. Billed as 'the best game ever', it was a 3D vector-graphic, space flight simulator with 50 billion constantly evolving planets to explore, a clever programming trick that boosted the computer's speed, 64 on-screen colours and the ability to deal with 400 million computations at the same time. Why was this miraculous sounding game never seen? Take a look at the month again. Yep, it was one of our infamous April Fool jokes – and what a good one it was too. We even got Bullfrog's graphics team to knock up a few stunning ***DPaint*** screens. Ho ho.

Apart from pulling your legs, we also had a few genuine amazing games to report, not least of which was Delphine's then-forthcoming ***Operation Stealth***, the Bitmaps' ***Speedball 2*** and a special 'cheaters' version of the platform classic ***Rick Dangerous***. In a very strange marketing move, MicroProse decided to release ***Rick Plus***, a version that allowed you to choose which level to start on. Wisely, it retained the end sequence for people who completed the whole thing instead of jumping to the end.

It was a pretty poor month for reviews, with only eight games covered and only four of those getting anything close to a decent score. The only 90+'s were ***Castle Master*** and ***Klax***, while the lowest mark went to Readysoft's ***Escape From Singe's Castle***, notching up a paltry 58 per cent.

We can't let this jape-filled month go by without mentioning our ***E.Motion*** competition. Answer three questions and win a microwave oven! Another joke surely? Nope, a real 24-carat, gen-yoo-wine article. US Gold really put it up for grabs and we really gave it away! Almost as good as the classic Win A Load Of Wood competition.

Finally, after his mammoth sprint from E to J, Gary Penn's 'look back at the Eighties' entered another month, sprinting through I,J,K,L and half of M. Who remembers K-Tel, J. K. Greye, Jawx and Martech? Interestingly enough, the next issue was to see Gaz whip through all the letters between M and S (using smaller type to fit them in) and just as everyone hung on for the final ride in issue 21, The One changed its look, style and content and dropped the piece. The Eighties: A Look Back in Anger was to fall at the final hurdle. A great shame. The nation mourned...

● **Paul Presley**

TAILS FOR LITTLE CHILDREN

ALTHOUGH WE'RE SURE that the last thing you want to do is to encourage your little brother or sister to play with your computer, that's exactly what widget manufacturer Logitech is trying to do with the release of its Kidz Mouse.

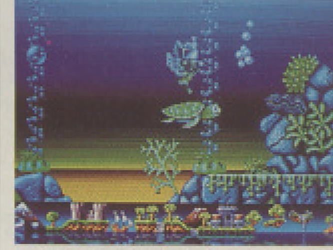
Grey in colour and shaped for all the world like the furry little creature from which it takes its name (with the ears acting as buttons and the cable its tail), the Kidz Mouse has been deliberately scaled down in order to make it more comfortable in a child's hand.

To accommodate this, Logitech has had to develop a new 15mm ball to build the peripheral around. However, the company claims that this actually improves the mouse's performance. "Although we have gone out of our way to give the mouse maximum child appeal," says Logitech's UK boss Brendan MacFerran, "it is by no means a toy. It very much fits in with Logitech's philosophy of humanising the computer."

Costing £35, the package includes a 10-page fold out instruction booklet entitled Getting Ready To Enjoy Your Kidz Mouse and a 'birth certificate' so that the new owner can give the little creature a name of its own.



PICTURED LEFT: Logitech's Kidz Mouse "fits in with Logitech's philosophy of humanising the computer".



RENEGADE CATCHES FIRE

PICKING UP some of the pieces which scattered throughout the realm when Humpty Maxwell fell from his wall, Renegade has just announced that it has picked up the rights to publish Graftgold's *Fire And Ice*. Commenting on the development, Renegade's Tom Watson said: "Right from the start, Renegade has been committed to publishing only the best of original product – and Fire And Ice certainly fits that bill." Fire And Ice will be released in May.

ELF HAZARD

THOSE LOVEABLE CHAPS from the *Elf* department, Nirvana's Paul Oglesby and Damian Slee, are currently producing two all-new games. *Disaster Strikes*, is a "...platform-ish effort along the lines of Elf," set against a background of a scrolling city, while *The Edge* is a shoot 'em up with a touch of strategy. Neither has a publisher as yet, but both should be ready for release early next year.

If you had the chance to produce an Amiga games magazine of your very own, wouldn't it be rather like this..?

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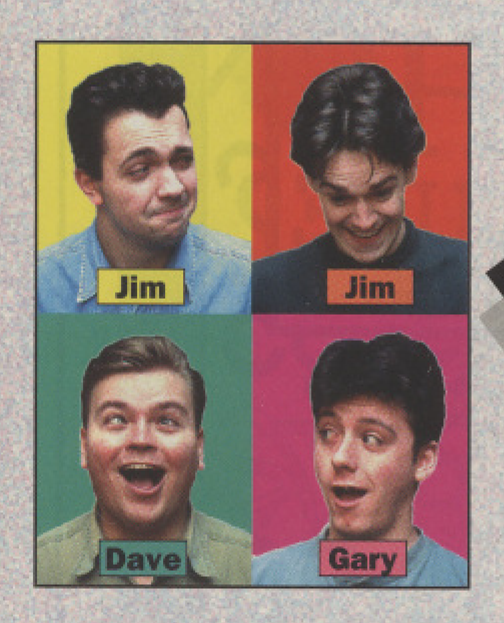
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NEW LOOK! NEW TEAM!

Delivering such megatonnage of gamesplaying excitement is no job for wimps. An entirely new squad of software commandos have been hand picked from the ranks of ACE Magazine. Armed with over 14 years of games reviewing experience between them, the new crew of USS The One lines up like this:



Jim Douglas - *Editor*

Five years active service on Sinclair User. Transfer to Complete Guide to the Commodore 64. Last post: Editor of ACE Magazine (disbanded for being too dangerous).

Jim Willis - *Art Editor*

Responsible for all things visual. Pioneer of incredible new mag-producing technology. Insists on lengthy games-sampling periods in order to accurately get the "feel" for a page.

David Upchurch - *Deputy Editor*

Decorated for his bravery compiling the tips as Staff Writer for ACE Magazine and subsequently promoted to Dep Ed. So addicted to Amiga gaming that *he even plays at home.*

Gary Whitta - *Staff Writer*

From the original The One squad. Served for three years before going Missing in Action. Rumoured to have worked in a mercenary capacity for northern outfit Games X before seeing sense and returning to EMAP as ACE staff writer last year.

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THE ONE

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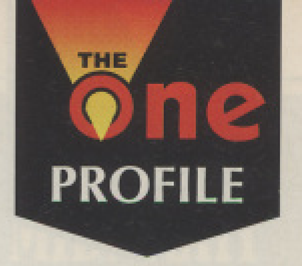
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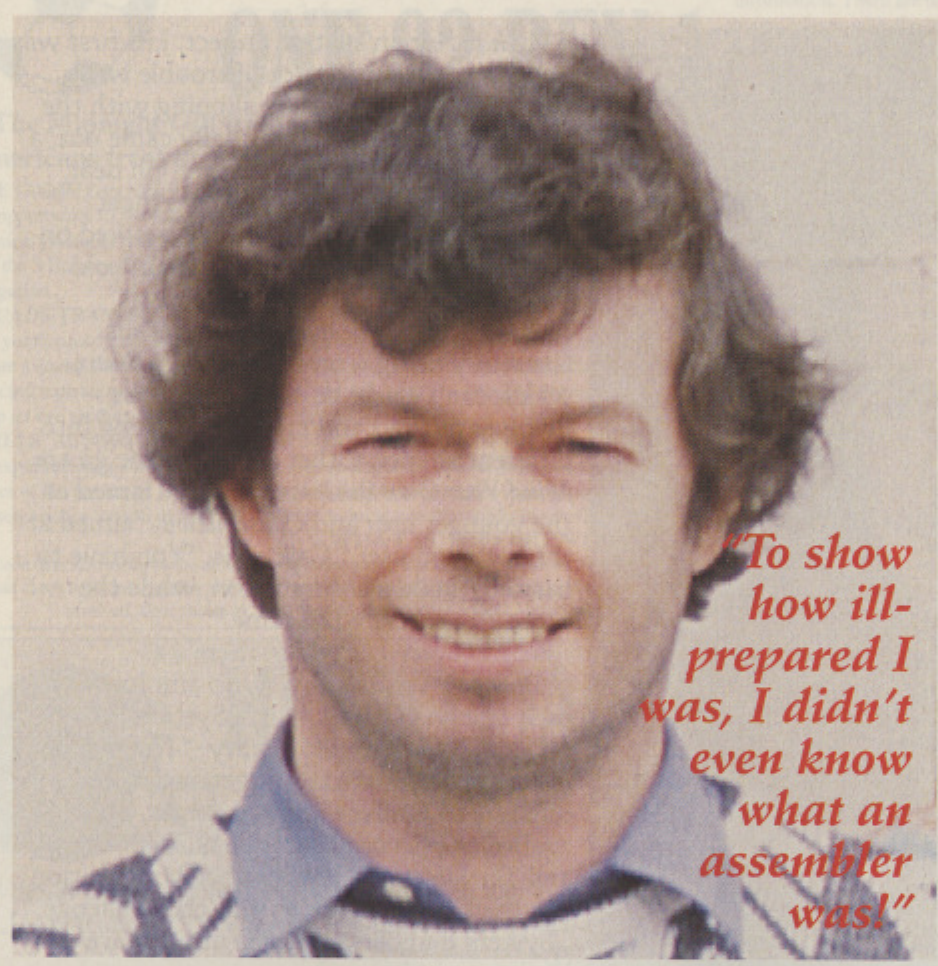
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"To show how ill-prepared I was, I didn't even know what an assembler was!"

MIKE SINGLETON

Game Designer and Programmer

MAELSTROM IS RENOWNED for producing in-depth, playable games, which probably has a lot to do with the fact that Mike Singleton was a games player and designer before he became interested in computers. Although he has never had one published, he spent his early years designing board games.

His success with games took a turn for the better in 1979 when he got hold of a Commodore Pet computer. In between doing the odd business program he tried his hand at some simple games in BASIC. Three months of that was enough to convince him that using machine code was the only way to write games properly. "I got hold of the manufacturer's handbook on the 6502," Mike reflects, "and wrote my first machine code game. It took about six weeks to write this thing, which was all hand assembled. By the time I'd finished I practically knew every op-code off by heart."

This tiny game (about 6K of code and the same in data), was called, coincidentally, Space Ace (no relation to the Sullivan Bluth game). If writing it without an assembler sounds painful, debugging it was a real horror story. "It shows how ill-prepared I was," Mike confesses. "I didn't even know what an assembler was!"

Once the game was completed, Mike got in touch with a firm called Petsoft, it accepted *Space Ace*, and the game became a bestseller. Petsoft also gave Mike an assembler and introduced him to the revolutionary ZX80. At that time, the company was trying to do a deal with Sinclair, which would involve writing six short machine code games for the computer. Mike went away and dutifully wrote the games, which included one of the earliest versions of Conway's Life, only to be told by Petsoft that the deal was off.

Determined that he wasn't going to be defeated so easily, Singleton decided to ring up Clive Sinclair himself. When Sinclair Research saw the programs, it invited Mike to visit the company in November 1980 and showed him the prototype ZX81.

To cut a long story short, Singleton was asked to convert his programs to run on the new machine and they eventually appeared, albeit in BASIC, as Games Pack 1. Mike was receiving 15p for each unit sold, and the deal made him about £6,000 in total. This was enough to convince him that he could make a living out of programming.

Mike's development team, Maelstrom, was an offshoot of another of his early activities: Play By Mail games. Dedicated PBM fans will recall Mike's own game, *Starlord*, which he ran using his Pet computer. Maelstrom was originally set up for the purpose of producing a PBM game that would run on the ZX Spectrum and in which players' moves would be submitted on a Microdrive cartridge rather than on paper. Unfortunately, by the time the game was approaching completion, both the Spectrum and the Microdrive were yesterday's technology, so the product appeared as a single player game and was called *Dark Sceptre*.

As to the future, while there are no definite plans, Maelstrom may well take the route of other successful developers towards publishing its own games. "It's a direction we would like to move in," Mike confirms. "Amongst other things, it will give us more control and more freedom."

Unlike other development teams, Maelstrom will not be rushing headlong into multi-media development. Possibly next year we may see some CD products from the company, but it has grave doubts about the CDTV.

And finally, what are Singleton's personal ambitions? "One thing I'd have loved to have done is direct a film," Mike confesses, "but nowadays computer games are going that way anyway, so maybe within the next couple of years I'll be directing my own film game."

Laurence Scotford

SOFTOGRAPHY
- Space Ace (Commodore Pet)
- ZX81 Games Pack 1
- Lords Of Midnight
- Doomdark's Revenge
- Dark Sceptre
- Whirligig
- Midwinter
- Midwinter II: Flames Of Freedom



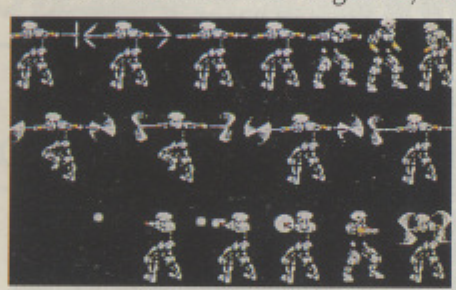


"There's good competition out there, and we're rising to the challenge"

ADRIAN CALE

Director, System 3

BEFORE ADRIAN CALE entered the games industry, he worked at a holiday camp: "I organised the acts and generally helped out," he says. While he was there he did a few jobs for his brother, Mark Cale, the Managing Director of System 3, drawing box artwork and writing manuals. This eventually led to a full-time job at System 3 as a Director, under Mark, in 1988: "We work well together," says Adrian.



His job involves a wide range of tasks: "I talk to you lot [magazines] as much as I can about our products". System 3 doesn't actually employ a Public Relations person: "As we're producing four 'A grade' products a year, we like to keep a tight ship," he explains, "We organise it all. We're there right from the conception all the way through to the finished version – nobody is going to know about the title as well as we do". Apart from speaking to and visiting all of the computer magazines, Cale writes the manuals, helps with the game's development and generally helps throughout each project.

Myth is Adrian's latest project. His first was *Dominator*: "We had a lot of trouble with this," he says, "It kept on slipping with the release date, and when it finally came out, a year later, it had the response of 'oh dear, another shoot 'em up'." The two most successful titles that Adrian has worked on were the original *Last Ninja*, which "sold stacks" and Myth (8-bit) which was "technically our best game," he recalls. Currently being worked on is *Silly Putty*, which can't easily be categorised, but involves puzzles and metamorphosing into different shapes. Other games on the go are *Mind Your Own Business*, which is aimed at the younger user and *Construction*, "aimed at the high-end user." Cale adds, "You have to basically build a construction, while the computer is doing the same."

Behind every company, there's a philosophy which they try to aim for with each title. As Cale explains, System 3's philosophy is product quality: "The market is license dominated – it's getting more difficult to produce original games, up against the licensed games like *Terminator 2* and *The Simpsons*. There's good competition out there, and we're rising to the challenge."

System 3 understands the importance of having an in-house programming team: "It's the best way of working, there's always a couple of in-house developers and the rest are freelance. We've got deadlines to meet, we've got graphical changes to deal with – we need to be all on-hand to sort them out," Adrian explains, "It's a creative industry, creativity thrives on new ideas. With lots of creative people working together, they can feed off each other," Cale adds.

What everyone wants to know about every software publisher, is where they're going in the future: "We've got a lot of faith in CD based stuff, like the CD Rom," Cale says, "We were the biggest European publishers on the C64 last year, but this year it's changed. We're trying to establish the same reputation with the 16-bit market." That's the home computer side wrapped up, but what about consoles? "We now have an official Nintendo license. Nintendo is still fairly new to the European market, so we hope to become one of the front runners," Cale explains.

With System 3 set to produce 16-bit games for some time to come, the future looks good for fans of the likes of Last Ninja and *Fuzzball*.

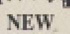
SOFTOGRAPHY

8-BIT
- Dominator
- Tusker
- Myth
- Vendetta
- Flimbo's Quest
- Ninja Remix
- The Last Ninja 3

Turbo Charge

16-BIT
- Dominator
- Tusker
- Flimbo's Quest
- Ninja Remix
- International Karate
- The Last Ninja
- The Last Ninja 2
- Fuzzball
- The Last Ninja 3
- Myth

Jools Watsham



NEW *** DIVISION ONE 92 REVISION ONE *** NEW



DIVISION ONE 92 REV 1

"(The Midnight Oil) treat soccer in the sophisticated way Americans treat their national games." -The Guardian

THE GAME Everyone has their own ideas on what makes a soccer team "tick". Here is the opportunity to put into practice your own ideas. Operating from the English 1st division you must build a squad to challenge for the league title, the FA and League Cups and the 3 European trophies. And as players age, rebuild the team while holding off relegation.

SQUADS/TRANSFER MARKET In a 3 squad system (1st team squad, reserve squad and youth squad), use the continuous intake of youth players and training program to create a squad whose skills reflect your ideas. Supplement these skills with carefully selected transfer market acquisitions. As they age, veterans fade and youngsters develop, keep an eye on the changing skills of your team

SKILLS All players have a balance of 5 skills (no "skill levels") which you must develop by experimenting with your team. Even more important will be your judgement about the effect of the particular team balance or skill combination on the outcome of the match, and subsequently a season of football. Suitable training can develop/enhance skills.

MATCH/STATS Your judgement will be put to the test in this unique 4 minute match/stats simulation against accurately simulated opposition. This is the measure of your team and your most reliable source of information. There are displays of: match flow, two teams, player-with-the-ball, injuries, discipline, substitutions, in-match tactics, goal scorers, possession breakdown and performance assessment.

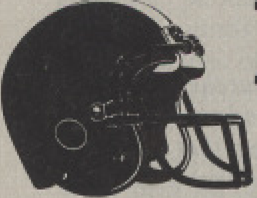
REVISION ONE
The best just got better! All updates that have been made to Division One 92 over the last six months. In addition the match screen has improved, opposition team info expanded, a European transfer market added and a few more minor changes. An edit program and a customisation program have also been added. The manual has been expanded and the packaging improved.

EDIT PROGRAM. Edit the team and players that make up Division One. Produce **your own** Division One, or Scottish League, British League, European League, German/Spanish/French/Italian...etc...etc. Or even make up a league of all the best teams you've ever seen.

CUSTOMISATION PROGRAM Customise the 45 man starting squad. Use your own favourite players, or your local side. How about as squad with Pele, Beckenbauer, Best, Cruyff, Maradonna ....?

WHAT IS DIFFERENT ABOUT THIS GAME?

Division One 92 transforms the soccer management game. You can concentrate on the football. Experiment with players, formations, team styles. Build your dream squad and check it out in accurately simulated league/cup football. Match results are from a unique soccer match. Every pass, tackle, shot etc. is determined by the players involved. Your choice of skills thus influences match results. Mental arithmetic has been dumped. Football knowledge is the name of the game.



HEAD COACH V3

"When it comes to the 4th down Headcoach has it". "Headcoach", "TV Sports Football" head to head" **(Pop Comp.)**

Headcoach V3 has been described as "the best game ever put onto a computer". It is the complete American Football game, a multi season epic with the very best strategic elements of the real thing. You will call the plays, devise the gameplans and develop the team.

Use the first season (2 pre-season games, 16 regular season games, and the play-offs) to discover your 45 man squad of players. Then exploit the college draft to improve the team and expand your game play to beat the very best the NFL can throw at you.

Players will age and teams will fade (a player will last about 6 seasons), but you will stay and rebuild ....

THE MIDNIGHT OIL

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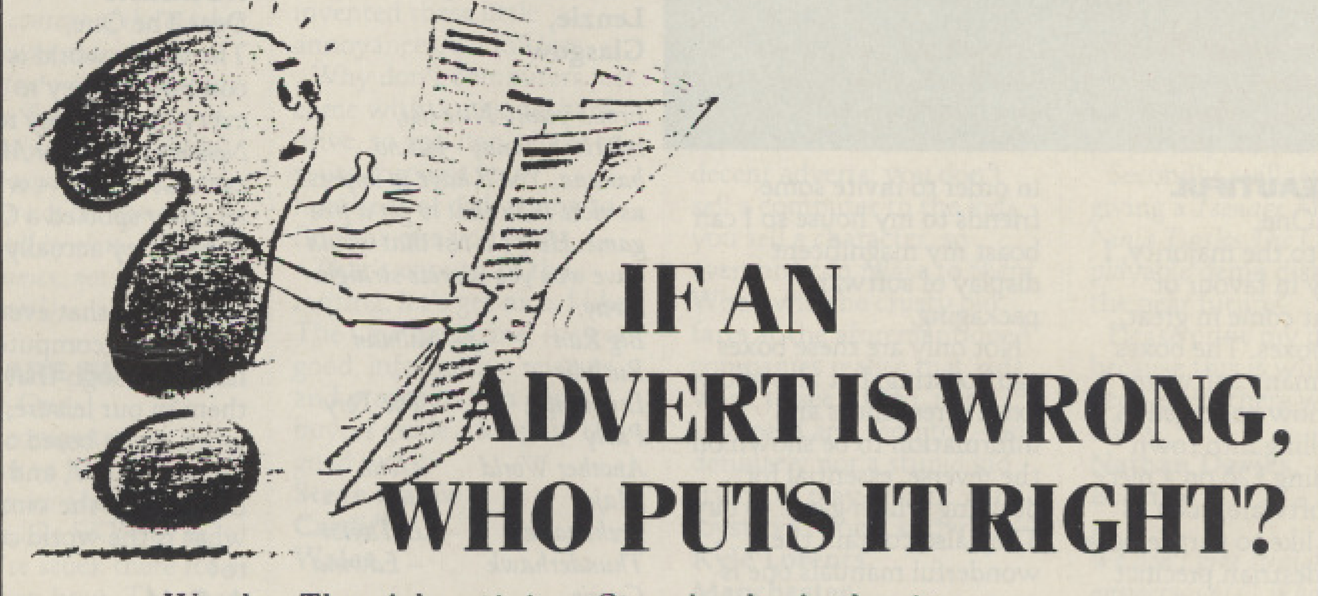
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ASA

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I know what you're thinking. It's April and there's bound to be an April Fools joke somewhere in this issue. Well, you're wrong, there isn't even one. Just like the letters. We didn't receive one letter this month so the next three pages are going to be blank! April Fool! Bet we got you with that one!

PRIZE LETTER

TWO BUTTONS PLEASE

Dear The One,
I think that the time has come for joystick manufacturers to come up with a two fire-button joystick. By this, I mean two different fire buttons, like the left and right mouse buttons. All too often, arcade conversions and sometimes other games could have been much improved if programmed for a two-buttoned joystick.

Take, for example, *Wrestlemania* from Ocean. In your review, you said that there was a distinct lack of options on moves. You can punch, kick and do a special move. True, you did make a point about joystick waggling. But the game could have benefited from a two-buttoned joystick. You could have had more moves. The case for a two-buttoned joystick is a strong one. Two alternate buttons have been a success on the consoles. They get some great games, just because they have two buttons. Another game in which two buttons could have been used is in *John Madden American Football*, which you recently reviewed.

I think that joystick manufacturers must take the plunge and introduce a two-buttoned joystick. If they do I will be one of the first to buy one.

Darryll Low,
Crawley,
Sussex

You're right, the use of two buttons would be very useful, especially in a game like John Madden American Football – so come on you joystick manufacturers, listen to your buyers.

BIG IS BEAUTIFUL

Dear The One,
Contrary to the majority, I am greatly in favour of games that come in great, 'outsize' boxes. The boxes which so many software titles are now packaged in. After strolling into town and spending £26 on a piece of great software, such as *Robocod*, I like to parade back up the pedestrian precinct carrying such a grand item. As I continue my journey home I feel proud as people turn their heads in awe, to stare and wonder what this huge purchase I have made is.

When I get home I can place the giant box on my software shelves, alongside my other large boxes, *Railroad Tycoon* and *Flames of Freedom*, rather like a Michelangelo or a Da Vinci. I quickly reach for the phone in order to invite some friends to my house so I can boast my magnificent display of software packaging.

Not only are these boxes ego boosting, but also allow extra screenshots and information to be shown on the reverse, essential for deciding which game to buy. They also contain the wonderful manuals one is now accustomed to receiving, take *Jimmy White's Whirlwind Snooker* for example.

Come on publishers, follow MicroProse and Lucasfilm, keep the big boxes rolling.

Tom Walker,
Winchester,
Hampshire

It's true that big boxes look good. But if software companies went for minimal packaging, like the size of a disk, think of how much cheaper the games will be. You wouldn't have to pay out for the cardboard used, or the massive manuals and other 'bits' they put in their boxes. Now, let's make that the end of the matter...

NO BANANA

Dear The One,
Here is a list of ten games, and people I would give them to.
Days of Thunder – Michael Fish
Altered Beast – Michael Heseltine
Baby Jo – Your worst enemy
Dragon's Breath – Margaret Thatcher
Under Pressure – The Tory Party
Fast Food – Not the Glasgow Burger King
Shadow of the Beast – John Major
Powermonger – Neil Kinnock
Corruption – The Maxwell Family
Cruise For A Corpse – Steve Brown (please).

Steven Brown,
Lenzie,
Glasgow

Erm... yeah? Nice list, relatively funny - but no banana. You'll have to impress us more than that to get a free game. Here's a list that would have won you a prize straight away:
Big Run – Salman Rushdie
Lemmings – The Tory Party
Another World – John Major
Prehistorik – Liz Taylor
Thunderhawk – Edwina Currie
Final Fight – Mike Tyson
Wolfchild – Prince William
Fuzzball – Noel Edmonds
Cruise For A Corpse – Robert Maxwell
Logical – Spock

PRAISE AND PRODDING

Dear The One,
I like your magazine a lot, but I don't like the way you do your Budget section. I don't mind the number rating, but if you rated the Graphics, Sound, Playability and Durability like you do your full-price reviews it would be better. I'm sure other people feel the same way.

I do like your Work in Progress and Brian Nesbitt's Cheats sections though. And you have very big game reviews which are well done. Is *Tip Off* really that bad though, and if it is which is the best basketball game out (I know there aren't many)?

Jonathan Patching,
High Wycombe,
Bucks

Your idea about the budget section is a good one, we've thought of doing that in the past – but now that a new team is taking over The One maybe they'll do it anyway. And, yes, Tip Off is that bad – it's completely bug-ridden (we never managed to complete one single match).

COMPUTERS ARE RUBBISH

Dear The One,
The whole world is full of computers, they're everywhere. They're on *Neighbours*, *Motor Mouth* and even *Going Live* – where I recently spotted a Game Gear. They actually gave one away!

Why is it that everyone is completely computer mad? Isn't it enough that we use them in our leisure, and when we're bored of them we watch T.V, and get haunted by the same thing - what is the world coming to?

A. Reid,
London

Why do you own a computer, if you can't stand the sight of them most of the time? It seems as though you hate the sight of computers: maybe you should chuck yours away and start playing tiddly winks or something instead. To cope with the problem that they're also on the television, simply watch videos, go to the cinema and stop moaning!



GAMES ARE RUBBISH
Dear The One,
Every computer game on the market is rubbish. There, I've said it. There isn't one game that makes me want to go out and buy it. Sure, there are highly acclaimed games such as *Robocod*, but how long will that last – probably about five minutes, before it becomes repetitive and boring?
The problem is that all of the software companies are getting sloppy. They're producing bog-standard games that have been done before. Robocod is basically *Jet Set Willy* with nice graphics, 'parallax' and a few sampled sounds like 'ooh!'. The basic idea of running around a platform picking things up is still there, and I personally prefer Jet Set Willy because of its originality at the time.
Wake up software companies, we're in the 90's not the 80's.
Matthew Turner,
Lexden,
Colchester

A very valid point Matthew. The basic content of the market today is revamped unoriginal games. A few original products like Cruise For A Corpse and more recently, Another World have been popping their heads up, but more of the same is needed (and by that, I mean original games, not Another World clones!).

MAGS ARE RUBBISH
Dear The One,
Why are computer magazines so boring? When you sit down and read a magazine like *SKY* or *The Face* you're stuck there for at least half an hour. They have very interesting articles about general things: why don't computer magazines, like yourselves, include interesting articles on famous people like Jonathan Ross – he plays loads of games.
The attraction with the stylish magazines like SKY is that the design is amazingly wacky and eye-catching. The closest anyone has got to this in the computer industry is *Game Zone*. Why don't you guys go for the young (not too young) and wacky, but stylish and quite sophisticated look? It wouldn't hurt to try – would it?
A SKY reader,
Stoke-On-Trent,

Well, what can I say? You're absolutely right. Computer magazines have got the reputation of being rather drab and just for greasy and spotty readers. But now it's evident that people are realising this. Like you pointed out, Game Zone has got the right look and image, Mega Tech is also aiming towards the more stylish look. The One is no bystander to these happenings, next month you'll see The One as you've never seen it before – everything is being completely changed. So, keep your eyes peeled and you might just be shocked.

DISKS ARE RUBBISH
Dear The One,
Disks? I hate them. They're completely unreliable and a waste of space. They corrupt within days, and form in irritating piles. Who ever invented these little annoyances, I'll kill 'em.
Why don't computers just come with a massive hard drive, so you don't have to route through your hundreds of disk trying to find the one you want.
That's enough of the ranting, let's get nice. I like The One magazine, it's got good, informative reviews and proves to be a good buyers guide – keep up the good work.
Steve Dance
Cardiff
Wales

HOW LONG?
Dear The One,
How long does it take to make a game? It must take quite a while, because drawing all of those graphics and programming all of those lines is obviously a long and laborious job. Games like *Jimmy White's Whirlwind Snooker* must take the longest, due to the mathematical calculations and thought that's been put into it. Anyway, that's enough of my waffling, could you just tell me: what's the average length of time spent on making a game?
Paul Jones
Birmingham

The average time spent on a game, is about seven months. Having said that, though, it can range from two years, right down to three months. Believe me, you can tell how much time has been spent on a game, simply by looking at it. If the graphics look as though your baby brother did them, and the music sounds like your brother after he's eaten his Ruffles, it's been done in next to no time.

WHERE'S OUR SONIC?
Dear The One,
When is there going to be a role model like Sonic for the 16-bit computers? We need one, all of the little kids at school are going out and buying MegaDrives and Super NES's just because of the great adverts on T.V. If we had a character, we too could make all of the kids buy home computers instead of the limited abilities of the consoles.
Robocod could have been made into a big hero, if Atari and Commodore got up off their arses and made some decent adverts, you don't sell a computer to the kids, you sell a character, so everyone can relate to them. When will the crusty old farts at the aforementioned companies realise that kids want to see a hero, not a keyboard and monitor – and definitely not a stupid kid trying to play DPaint with a joystick! I don't know!!!???
Kyle Lorents,
Manchester

You're absolutely right,Kyle, if there was a similar kind of hero for the 16 bit machines, whom the kids could relate to, it would sell loads. We know that, you know that – but do Atari and Commodore?

Dear The One,
I've heard that *Sonic The Hedgehog* is going to be converted onto the home computers. Is it true, if so when will it be released? Thanks a lot. Oh, and what about Mario, will he ever raise his little head on the 16-bit computers?
Jane Smith,
West Mersea,
Essex

There are rumours that Sonic will appear soon, but nothing's official. Sonic 2 will be coming out on the MegaDrive soon, so if Sonic isn't released on the home computers then, it probably never will be. As for Mario, there's strong suspicions that Nintendo's Mario World will be converted sometime, but something that is definite is that Mindscape's sister company, Software Toolworks are using our little friend in an educational package.

WHO'S THE BEST?
Dear The One,
Your mag is brilliant and the James Pond 2: Codename Robocod was one of the best demos I ever played and completed.
Anyway, I've noticed that you don't give straight answers to all questions, so you'd better make mine straight, as straight as a ruler.
Firstly, which machine (ST or Amiga) is better overall for a) graphics, b) sound, c) playability, d) overall.
Secondly, will you be giving a *Teenage Mutant Ninja Turtles The Coin-Op* playable demo disk away in the near future?
Please print my questions because this is what many people out there want to know.
Nathan Davies,
Bedford

We don't give straight answers???(?) What are you talking about? The One has always given straight answers to every question we've ever been asked! I mean, it's certainly not like us to beat around the bush when it comes to telling you which computer is the best, whch game is the best or what's wrong with the industry today.
Anyway (sorry, I started to ramble on a bit then didn't I? So sorry, didn't mean to), the best computer to buy is (darn, out of space. Sorry!).



Talk about extremes! Gordon Houghton blows hot and cold about Graftgold's latest game.

FIRE AND

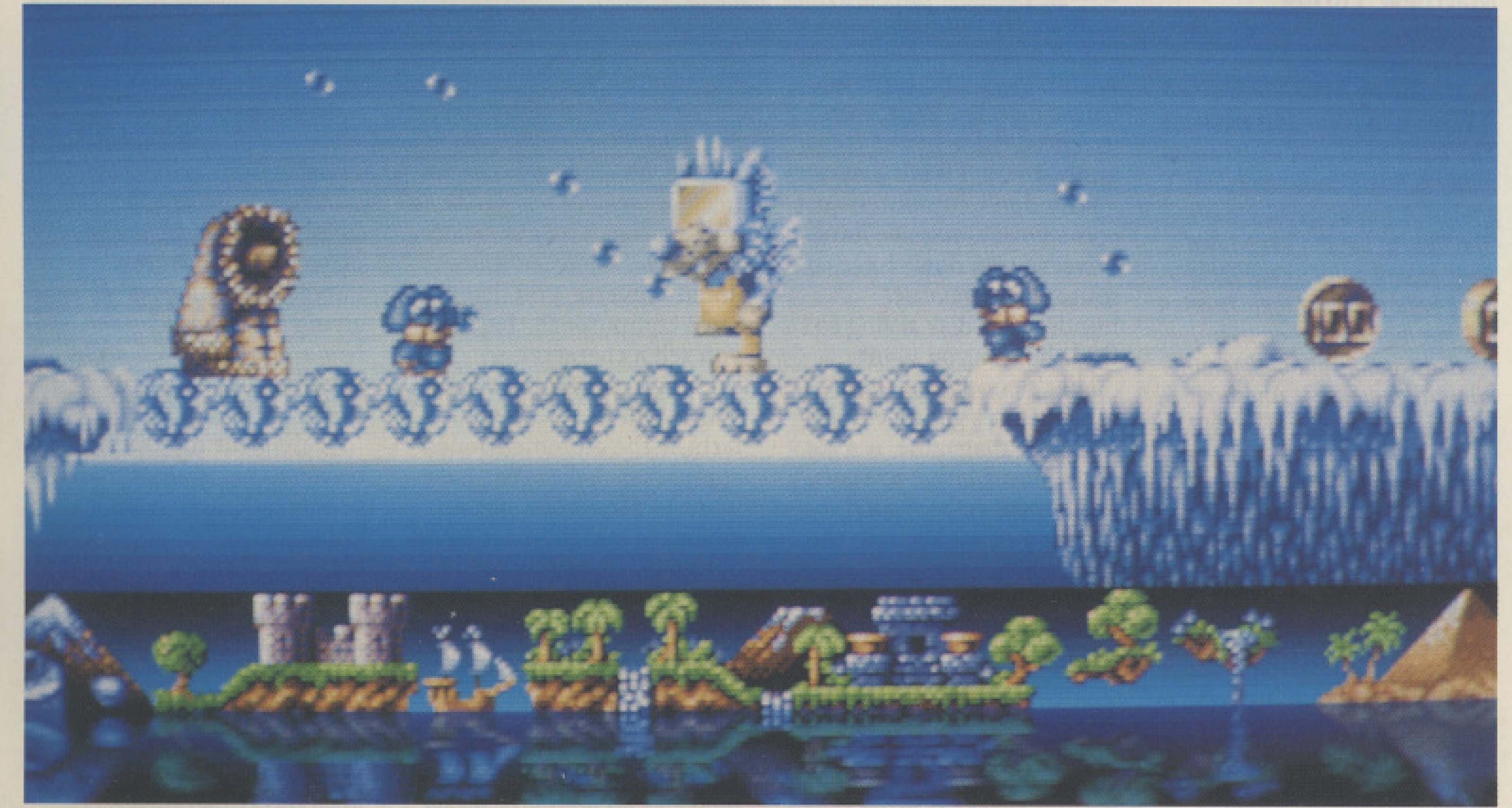
WHEN IS A COYOTE not a coyote? When it's a big, slobbering, floppy-eared dog. The star of Graftgold's latest game used to be more canine than lupine, until Mirrorsoft bluntly pointed out that they didn't like him. Parting with the dog caused no great distress, as Andrew Braybrook, the game's programmer, explains: "He wasn't cute enough. He just bounced around and didn't do much. Now that he's a coyote, we've given him icy-blue fur, a bit of a mean snarl and a range of abilities." After a few sessions at the local library, long after the game itself had begun, Braybrook had only one reservation: "It was a bit of a risk putting a nasty creature into a cute game."

Fire and Ice was started in late 1990. Graftgold had just started to use the *SNASM* assembler and Braybrook was tinkering around with new ideas when the concept came to him. So why has it taken so long? The complexity of the landscapes is one answer, as Braybrook explains. "I wanted a contouring system for the lands. The blocks aren't solid – they've got slopes and different angles, and bullets bounce off those angles properly. Initially the game was going to be rural; there weren't going to be many buildings, so I wanted slopes. The character and his enemies had to be able to walk and roll up and down them, and the problems of implementing this just mounted. For example, we wanted the wolf to slide down snow hills, but not ordinary grassy hills. Ninety-nine times out of a hundred it worked, but that last time a bullet would fly through the landscape."

The plot begins peacefully enough: our coyote chum is living quite happily, playing the piano in his igloo in the arctic region of a world much like Earth. Suddenly, all the local wildlife turns nasty and it's rumoured that an evil wizard living in the hot lands to the south has corrupted almost all of the world's creatures.

This is where you come in. The action covers the prairie dog's travels through seven worlds, from the arctic region to an Egyptian land. Each world has up to five different stages, and each stage is about 20 screens in size (five wide by four high), which makes around 700 screens in total. Braybrook explains the game's structure in more detail: "From the arctic you pass through Scotland, travel underwater, enter a jungle and an Inca temple, collect goodies in a bonus stage and combat the wizard in the Egyptian level. We've designed the game so that there's plenty of room to roam around in: if it was any bigger you'd start getting lost."

The action isn't linear, either, as Braybrook explains: "There isn't





***ON THE LEFT IS** a small collection of some of the sprites that will appear in the game. Williams uses CyberPaint 2 on the ST to design all of the sprites, along with a few rough sketches on a note pad. They're all made up of a mere 16 colours!*

***THE STAR OF THE SHOW** (above) is a coyote with a mission. Any self-respecting prairie wolf is armed with a variety of special weapons according to his environment: here you see him decked out with ski goggles, but he can also use items such as an aqualung under water.*

ICE

PROJECT: Fire and Ice

PUBLISHER: TBA

AUTHOR: Graftgold:
Andrew Braybrook (Programming)
Phillip Williams (Graphics)
John Lilley (Graphics, Mapping)
Jason Page (Sound)

INITIATED: Late 1990

always a clear-cut route through the worlds, and there are alternative ways of completing them. There are secret lands you don't have to visit, secret exits, and opportunities to come back to a land. There are about 30 different stages altogether, but you could finish the game by completing only 20 if you know where to look." At the end of the game you'll be rewarded with a percentage which represents how much you've seen and done.

If all this sounds like just another platform game, don't be fooled: there's plenty of blasting to please shoot 'em up fans. Let Andrew Braybrook take you on a tour of the weapons available: "The basic weapon is the ice ball: these freeze the meanies, and your character has to jump into the enemies to shatter them. Most of your armoury is made up of ice weapons, with various balls which can be fired in all sorts of directions. However, you have got special weapons for some enemies. For example, there are bears in Scotland which hold a shield up when you fire at them – and you need the Sonic Bark to kill them. This reaches the parts other weapons cannot reach."

Like all the special weapons, the Bark is limited in number, so you only get about seven for every refill you pick up. There are plenty of other arms around, including a slide mine which you can chuck down hills and which freezes anything it touches. The best weapon, though, has to be the Puppy Multiple. "Puppies act as a smart multiple weapon. You can pick them up and generally they'll follow you, but they can get left behind if you run too fast. They fire when you fire, and you can position them to suit your attacking posture. You don't get them straight away, though: you might have to go out and find them on the world you're in, but you do get a bonus life and points for guiding them all to the exit."

With all these weapons and goodies to hand, you might think it's going to be a walkover. Not so: Braybrook has created a fiendish time limit which will have even the most stout-hearted of wolves shivering like a sheep. "I didn't want an artificial timer because that's a bit of a cop-out, so in each land you have seven days and seven nights to do the job. As you approach the deadline, things hot up and you get a warning. You can still carry on, but the game hassles you more and more as you run out of days." Worse still, the days get shorter the nearer you get to the hot countries...

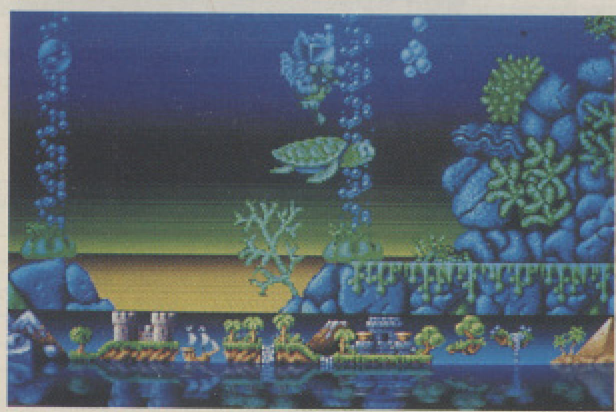
Everything has been designed using a combination of ST and PC, with not a scrap of paper in sight. This is Braybrook's preferred way of working: "I have an idea, we do a basic spec, and we create some anim demos on



THE GRAPHICAL LOOK of the game has been a joint effort by Andrew Braybrook and Phillip Williams, as Braybrook points out: "I have the broad game design, but Phillip decides what to draw in the first place, and goes ahead and draws it. I then try and program what he comes up with."



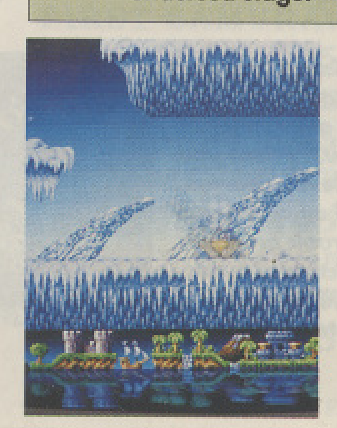
THE FICTITIOUS land of Scotland (where it nearly always rains and the local wildlife includes killer haggises and bagpipe spiders) is the first foreign land you'll encounter. It's split into three distinct sections: outside, inside a Scottish castle (with crocodiles in the moat, naturally) and an encounter with Nessie.



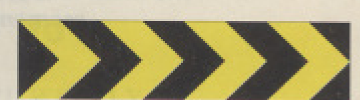
UNFORTUNATELY, the wolf forgot to pack a ship in his rucksack, so the only way he can get from Scotland to the tropical forest is underwater. Here, various nasty fish and other subaquatic menaces attempt to turn him into an ex-wild dog. Fortunately, unlike most dogs, he's an excellent

SOUND EFFECTS AND MUSIC

JASON PAGE is the man behind the four-voice music and effects during the game. The amount of sound hasn't been as much of a problem as deciding which effects and music to put in: "We've had to gauge the number of effects," explains Braybrook, "Obviously we didn't want a sound for every footstep a meanie takes." As a result, only important moments have sound accompaniment. The music was a slightly thornier issue, though: "At first I didn't want to do in-game music. *Rainbow Islands* taught me that you can drive people mad if you leave one tune going for too long. It's not so much the player that gets annoyed as everyone around him." Eventually, however, he was persuaded to put three-voice music in the background, with a different atmospheric tune on each world. "We've got a Scottish jig in Scotland, and a Christmas tune in the Arctic, beating drums in the Inca section, an Egyptian flavour to the last world, and gentle, quiet music for the undersea stage."



THE QUEST BEGINS in an arctic landscape, a place where the wolf naturally feels at home. Unfortunately, the power of the evil wizard is such that he's even sent his minions here...



PROJECT: Fire and Ice

PUBLISHER: TBA

AUTHOR: Graftgold:
Andrew Braybrook (Programming)
Phillip Williams (Graphics)
John Lilley (Graphics, Mapping)
Jason Page (Sound)

INITIATED: Late 1990

CyberPaint. We tend to do our artwork on the ST because the ST and PC read the same disk – if we did our graphics on the Amiga, every time we saved them on DPaint we'd have to convert them to a PC-readable disk. Essentially we use Cyberpaint and our own STOS-written mappers to do all our graphics, then it gets ported to the Amiga through the SNASM link."

Even though the graphics have been drawn on the ST, the game itself is the first for which Graftgold has used the Amiga as the lead machine. "As a result we've tried not to pull any punches."

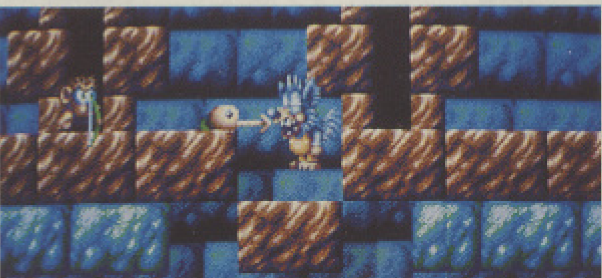
Graftgold's plans for the future lie in "a bunch of new ideas we've got brewing", and (hopefully) consoles: in particular, the promised 32-bit Sega machine is tickling Andrew's fancy at the moment. The team has some general aims, but they're also thinking about a conversion of their old C64 classic, *Uridium*, which "should run at 50 frames per second." If Fire and Ice does well, they might even consider releasing a data disk, which would feature all the technical tricks they wanted to put into the current version, but could find no excuse for, such as running parallax scrolling in the foreground and background together.



***THE SIXTH LEVEL** is devoted to bonuses; a welcome respite from meanie-bashing. You can't die, but you can tool up with lives and lots of points (including a hefty accumulator which could give you up to 100,000 points). But there's a nasty twist, as Andrew observes: "There are Griblets from Gribbly's which are trying to get everything before you. And things get in your way, too, including steaming apple pies on legs." Your bonus expedition ends if you fall off the rocks or reach the exits.*



***LIFE BENEATH** the waves is a piece of cake compared to the tropical forest. Here you can see the major aim of almost all the levels: to collect each one of six keys. As luck would have it, each of the keys is guarded by one of the wizard's lackeys – so you might not find that missing piece until you've killed everything on the stage.*

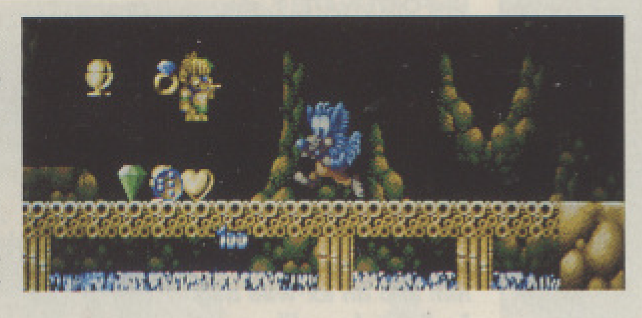


***THE GAME'S** difficulty level is not only determined by the increasingly tough time limit: as our lupine hero progresses, his weaponry is less effective. He can still unleash a mean volley of ice balls, but the closer he gets to the hot lands, the quicker they thaw.*

***THE GAME TAKES** place during the northern hemisphere summer. This means plenty of daylight at the beginning, but more equal lengths of day and night towards the end. The sunset might be pretty, but it's a signal that you're rapidly running out of time. A neat touch is that the sky fade differs from world to world.*

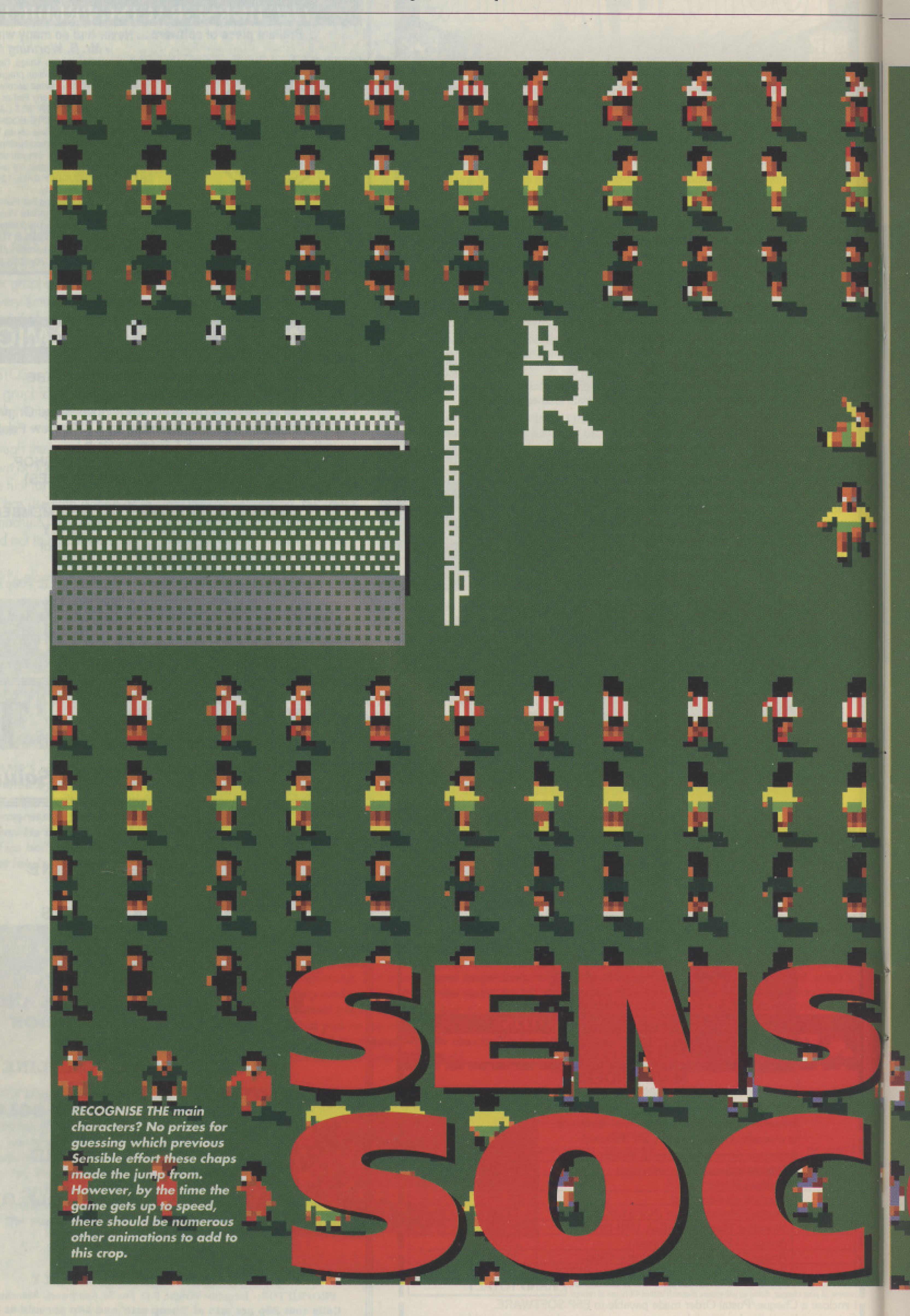


***FALLING FROM** the bonus level you land in an Egyptian landscape, where it's time to meet the big cheese wizard himself. As you'd expect, there's a pyramid here, along with dancing Egyptians, mummies and fire creatures.*



***THE FIFTH LEVEL** takes place inside the Inca temple, and features a "very nasty lava creature which spits all manner of nasty stuff at you." When you encounter these end-of-level meanies, you're likely to end up a nervous wreck. Braybrook promises "atmospheric sound effects and music. The main tune will speed up at moments of tension."*

Sporting events look set to be a prominent feature of computer games this year. Ciarán Brennan kicks off with a look at a very sensible production.



RECOGNISE THE main characters? No prizes for guessing which previous Sensible effort these chaps made the jump from. However, by the time the game gets up to speed, there should be numerous other animations to add to this crop.

PROJECT: Sensible Soccer

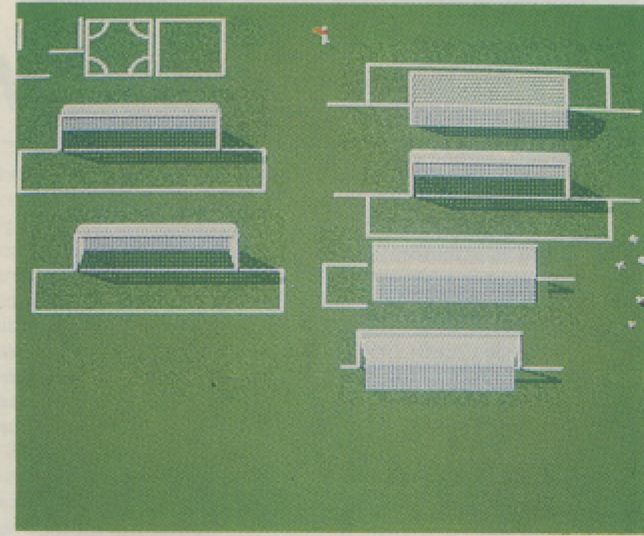
PUBLISHER: Ocean

AUTHOR: Jon Hare (graphics and game design)
Chris Chapman (coding)
Chris Yates (additional graphics)
Richard Joseph (music)

INITIATED: October 1991

RELEASE: May 1992





OF COURSE, no game would be complete without the good old onion bag. Or would it? One of the ideas which the team discussed was including an option for a 'park' game, where these beautifully netted goals would be replaced by two strategically placed coats.



THE CHAPS' FAVOURITES, Southampton and Norwich, will be joined by 98 other teams: the final game will incorporate 64 club sides from all over Europe as well as 36 European national sides. Not only that, but the player can also create his own look: "In all, you can have four colours on a single kit," says Yates. "Two for the shirt, and one each for the shorts and socks." Note the original sliding tackle frames – thankfully these were one of the first elements to change.

SIBLE CER

"THERE ARE TWO GROUPS OF PEOPLE that we have to win over: the people who really like *Kick Off* – we've got to make them realise that our game is better – and the people who don't like Kick Off, who we've got to make things as simple as possible for." So says Sensible Software's Jon Hare, outlining the target audience for its forthcoming football game... just about everyone really!

With the forthcoming European Soccer Championship in Sweden on everybody's minds, every developer in the country is currently looking at bringing out a game to cash in on the event. However, one problem they'll all have is that everything they do will inevitably be compared to Anco's 'greatest footie game ever', Kick Off 2.

Never one to leave his own trumpet unplayed though, Hare reckons that Sensible's efforts will give that classic a run for its money. Firstly, he points out that the entire team are Kick Off fanatics, so they at least have a good idea of what they're up against, "...and besides, we're not exactly new to this either," he continues. "After all, we did *MicroProse Soccer* [the classic 8-bit footie game] and got quite a few good reviews for that."

Hare and his partner, Chris Yates, have always wanted to do a 16-bit soccer game, but it was only during the final stages of the development of *Mega-lo-Mania* that they made up their minds that it would definitely be their next project. "We played a lot of Kick Off 2," says Yates, "but after a while we found that we were getting tired of the things that were wrong with it: the bugs, the fact that you slide tackle when you don't mean to and that you can't see enough of the pitch to plan your moves in advance."

Putting their heads together, the team decided that they needed a game that was instantly playable, but with enough to learn to keep it interesting for some time. They also came to the conclusion that they had to concentrate heavily on the presentation: "We wanted it to be that playing Sensible Soccer was more like watching the telly than playing a computer game," says Hare.

Part of the way to achieve this was to provide spectacular sound effects: "We're going to do some decent samples of kicking sounds and some real-life crowd samples which will change with the mood of the game. If, say, you've got a red team playing a yellow team, then the red fans will start to get excited when their team plays well – not only that, but if you're playing in Italy then you'll get drums and firecrackers and stuff like that and if you're playing against Sheffield United it will be really quiet."

But it would be wrong to give the impression that it would only take a few good sounds to keep the chaps happy. Yates takes up the thread: "Graphically, we wanted to improve on Kick Off too, so that you could actually see what your players are doing." At the current stage of development, the players look like

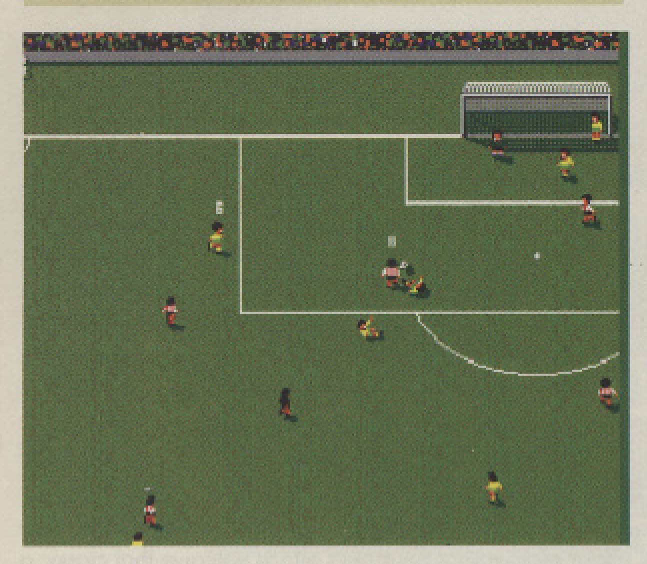
PROJECT: Sensible Soccer

PUBLISHER: Ocean

AUTHOR: Jon Hare (graphics and game design)
Chris Chapman (coding)
Chris Yates (additional graphics)
Richard Joseph (music)

INITIATED: October 1991

RELEASE: May 1992



AND NUMBER 11 must score! But no! A beautiful sliding tackle robs him of his moment of glory. Sensible Soccer is already playable to a degree but needs a lot of presentation work before it's ready for public showing.

they've just been signed on a free transfer from Mega-lo-Mania, but they're not quite finished yet: "There are header frames to do," explains Hare, "and throw ins, diving headers, overhead kicks... the trainer is even going to come on with his magic sponge when a player goes down."

Despite the efforts being ploughed into the presentation, the team realise that playability is what it's all about. As you'd expect, Hare remains confident: "The reason that we feel that this game is going to supersede



MORE GOALMOUTH ACTION, only this time it's on a slightly less salubrious surface.

Kick Off, is because Kick Off has set its path – we know what control system the next version will have and they can't really change it because it's too much part of the game. What we're doing is almost the next step forward – but Anco can't do that because then it wouldn't be Kick Off any more if they did. Our game is going to be like a marriage between the best bits of Kick Off, the best bits



All events which aren't directly related to kicking the ball are taken care of by use of this unique 'dugout' feature, which can be called into view whenever the ball's gone out of play. "It's really simple to use," says Yates. "You just click on the manager to make a substitution or change tactics, or click on the trainer to treat an injured player." By the way, don't some of those players' names look a little familiar?

of *Speedball 2* and a few of our favourites from MicroProse Soccer. The best games are always mixtures of other successful games."

However, what will really set the game apart and win most of its fans will be the masses of options. The team set-ups, for example, will be almost limitless, including a choice of kit between plain colours, stripes, hoops and different coloured sleeves (like the old West Ham kit); any team will have both a home and an away kit. Not only that, but each of the players can be individually named and there will be three different graphical styles of player to choose from: blond white players, dark-haired white players and black players – so you can authentically recreate your favourite team or even include all of your mates.

This naming of players won't be purely cosmetic though, as Hare explains: "When you score a goal, the computer will log which player scored and later on when the score is flashed up on the bottom of the screen, the time of the goal and scorer's name will appear underneath it.

"As you'd expect, action replays will be a vital element, but once again there will be a twist – each time you watch a move or goal again, the sequence will be stored so that at the end of the game you can play them all back again as match highlights. Unfortunately, technical problems limit this to 10 highlights, but what do you want, *Match Of The Day*?

And so finally, they get around to explaining just how the game's mechanics will operate. Hare begins: "Each player is given a part of the field which he 'patrols', then, depending on where the ball is on the field, he'll get as close to it as possible within his own boundaries. There are two players who are free from this restriction, the player who actually has the ball, and a supporting player who moves with him. Once they lose the ball they become 'deselected' and move back to their area."

And what about actually controlling the ball? Yates explains: "It's simple enough really, just a short tap on the button for a pass and a longer press to shoot the ball – however, we haven't got all of the aftertouch in yet, which should add a little spice."



AND THE REST...
What do you mean late? *Wizkid* was always due out at Easter. What's that? Oh! Last Easter! Well, better late than never: the Sensible masterpiece of abstraction is finally ready to roll. It would be giving the game away to let you know what the final sequence is, but suffice to say that fans of the classics won't be disappointed if they make their way through to the end of this one. Those of you who are really sharp may have noticed that the picture isn't exactly like every other Wizkid picture you've seen before. That's right! That's because it's not from Wizkid at all – this is an exclusive shot of another Sensiproject, *Cannon Fodder*, a multi-directional blaster which is currently in its early stages.



Since the success of *The Secret Of Monkey Island* and *Indiana Jones And The Last Crusade*, Lucasfilm has become one of the biggest players in the graphic adventure stakes. Paul Presley looks at the next two instalments.

LUCASFILM

WHEN IT COMES TO FILM LICENCES, one company has a major edge over the others. Lucasfilm is the software branch of film director George Lucas' formidable empire, so it's only natural that it gets the chance to produce games based on some of the greatest adventure films to date. Indiana Jones is the biggest name in the Lucas stable and gamesplayers across the world have already marvelled at *Indiana Jones And The Last Crusade: The Graphic Adventure*.

Thankfully, it isn't just 'big name stars' that gain all the attention over at the California ranch. There can hardly be an Amiga owner who isn't familiar with *The Secret Of Monkey Island*, the adventure game that became one of the most talked about games of the 90s. The quality graphics, wonderful sound effects, music and humour that made up the adventures of Guybrush Threepwood went to prove that Lucasfilm is more than just another vehicle for Lucas' movies.

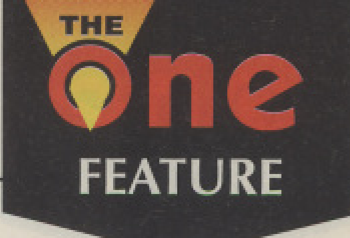
Since the release of those two games, Lucasfilm has been a hive of productivity, developing not just new titles, but sequels to old ones and new programming systems. The biggest improvement that the new range of games will have is the *i*MUSE music programming system. Given that this stands for Interactive Music and Sound Effects, you probably get a pretty good idea of what it's all about. In a basic sense, a game that uses the *i*MUSE system will have music and effects that 'follow' the player's actions, changing and adapting as the player issues different commands.

A good example of this is in *Monkey Island 2* (see panel). When Guybrush enters the swamp area, a spooky melody starts to play. When he climbs into the nearby canoe, a faint backing tune is added. As he paddles off towards a mysterious shack a slow drumbeat starts, and when he finally enters the shack, the whole tune comes to a crescendo. Should the player deviate from this course (doubling back on himself for example) the music will rise and fall accordingly.

The two biggest products being worked on are the aforementioned Monkey Island 2 and *Indiana Jones And The Fate Of Atlantis*. There are plenty of other projects in the pipeline, though, including adaptations of the *Star Wars* saga (an arcade version of which has just been released for NES consoles), a game (or games) based around the upcoming *Young Indiana Jones* television series (which premiered recently in the States) and conversions of most of its existing titles to CDTV, enhancing them with improved graphics and sound and adding speech.

In fact, *Loom* is to be the first CDTV Lucasfilm game to appear and is a full 'talkie', with speech completely replacing the text. With most of the other games to follow, you can't help but wonder if Harrison Ford will provide Indy's voice and we can only guess at who'll be brought in to play Guybrush.





LINE-UP



MONKEY ISLAND 2: LECHUCK'S REVENGE

THE FIRST NEW RELEASE that Amiga owners will be able to enjoy is the sequel to the legendary adventures of Guybrush Threepwood. *Monkey Island 2* sees the return of his arch–enemy, the ghost pirate LeChuck, and takes Guybrush on a journey to discover the real secret of Monkey Island (which will come as a real shock). The plot was originally all part of the original game's, but owing to its size, it was cut in half and used for the follow–up.

The sequel introduces three new islands to Guybrush's world plus a host of new characters (and a couple of old ones you might recognise, such as Stan the used ship salesman, now selling used coffins).

The story begins with Guybrush suspended over a huge pit, holding onto a vine in one hand and an extremely heavy chest in the other. Suddenly, down comes another rope and he's joined by Elaine Marley, his true love from the first game, who's curious as to what's going on. As Guybrush begins to relate his tale, they all start to fade out and the player begins the game.

Monkey island 2 sees a couple of 'firsts' for Lucasfilm, namely the use of the iMUSE system for the music and hand–painted, digitally scanned backdrops for the graphics. The result is a stunning mixture of sight and sound and should keep you enthralled for a good few months at least. Expect to see it on the shelves around May.



INDIANA JONES AND THE FATE OF ATLANTIS – THE ADVENTURE

LUCASFILM'S OTHER 'BIGGIE' is the fourth adventure to feature everyone's favourite archaeologist/adventurer, Indiana Jones, this time exploring the mysterious city of Atlantis. This is a unique Indy adventure: it isn't an adaptation of a film, but was designed purely from scratch. You may have already had a chance to read the story thanks to the recently released *Indiana Jones And The Fate Of Atlantis* comic book (available from most good comic specialist shops).

Indy's quest starts when he's visited at his college by a mysterious German with an ancient statue. Unwittingly, Indy causes the statue to release a tiny glowing bead which the German promptly snatches and tries to escape with. A chase ensues but all Indy manages to capture is the man's coat, containing a couple of names and address. One of these leads to an old flame of Indy's, Sophia Hapgood, who is currently performing in a stage show all about Atlantis. The duo team up and embark on a perilous adventure that stretches from one side of the world to the other, ending up, eventually, in the fabled city of Atlantis itself!

Once again, Indiana Jones And The Fate Of Atlantis utilises the iMUSE system, together with a remarkable graphics process known as Rotoscoping. Real–life video tapes of people involved in certain actions (walking, running and sitting around, to name but a few) are fed into a graphics program and literally painted over. This gives a much more realistic appearance to all the characters. Indiana Jones And The Fate Of Atlantis is still being worked on at the moment and Lucasfilm are expecting it to be finished towards the end of the year.







The cybersketchers at Angel Studios are fed up with doing it on screen, so they've decided it's time to start engineering for the real world. Steve Cooke gets all shook up about the Solopod...

ANGELS ON HORSEBACK

"The personal VR motion base is a new entertainment medium. It will compete with TV and feature films. It will open up totally new possibilities." Brad Hunt, Angel Studios



Angel Studios' creative talent Brad Hunt is Fed Up. He's just finished eight minutes of state-of-the-art animation for The Lawnmower Man – Hollywood's first major feature film about Virtual Reality – and it took him and his colleagues about a month per minute to put it together. The footage is superb and the critics are howling for Oscars. Hunt, bathed in Californian sunshine, looks as if he might burst into tears at any moment.

"It's just so much WORK!" he sighs, "It's really difficult. It's tough. It's hard. And after all that sweat, the stuff's used only once. We need to build a long-term business here, not just leapfrog from one project to the next. What's the answer?"

There's a loud shriek from next door, accompanied by a derisive hydraulic hiss. Something falls on the floor with a loud thud. It sounds human.

"What we need," says Hunt, casting a homicidal glance at the wall, "is something to turn our animation work into a product that can be sold over and over again. If we put so much into something, we need to make more money out of it. It's as simple as that."

There's a long pause, punctuated by what sounds like a huge metal cat pouncing on inflated plastic mice in the next door room. Hunt looks awkward: he wasn't expecting my arrival today and he was too courteous to turn me away. We sip our decaffeinated coffees politely. Suddenly the silence next door is even more menacing than the sounds that preceded it.

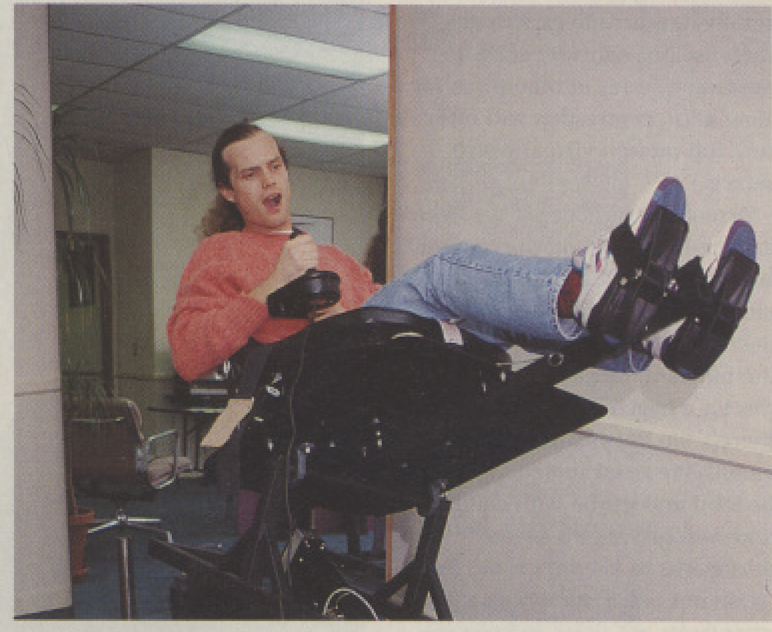
After a hiatus of at least 10 seconds, which is a very long time in California, Hunt looks up from his coffee and smiles at me innocently. "Are you," he asks, "susceptible to very high G-forces?"

He's going to show me – but he's going to make me pay...

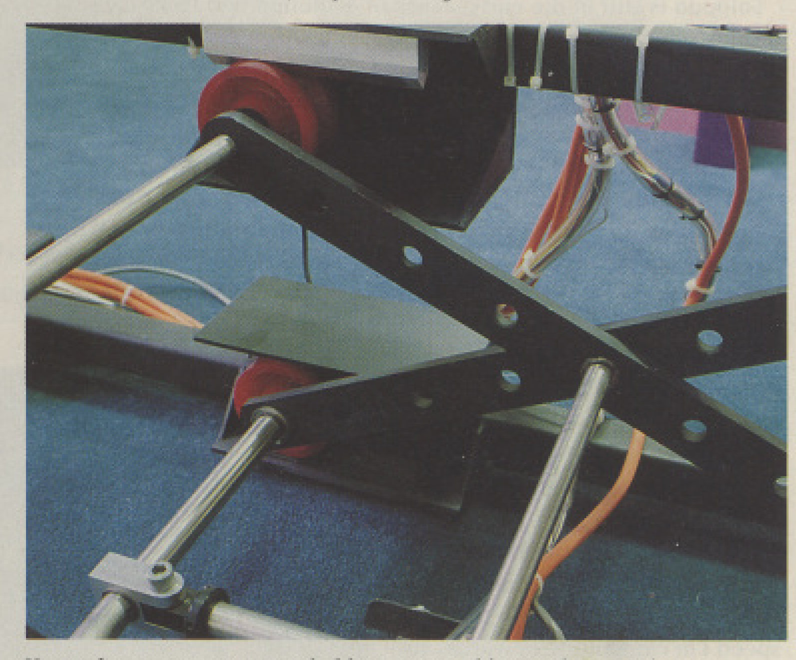
"Everyone's into simulators nowadays," comments Hunt as we head next door, "but no-one's concentrated on single-person motion bases. We have the experience in co-ordinating movement with vision; sound is pretty easy to deal with. We're ideally set up for something like this. It's my Pet Project..."

The Pet Project stands in the middle of a large room and looks hungry. It's called Solopod, Brad tells me, and it immediately makes a very poor impression on me. That's because its seat is set very high off the floor and it's busy tossing one of the Angel Studios testers around like a Barbie doll on a rhino with a hormone problem. Mostly, however, it makes a poor impression because I know it's my turn next.

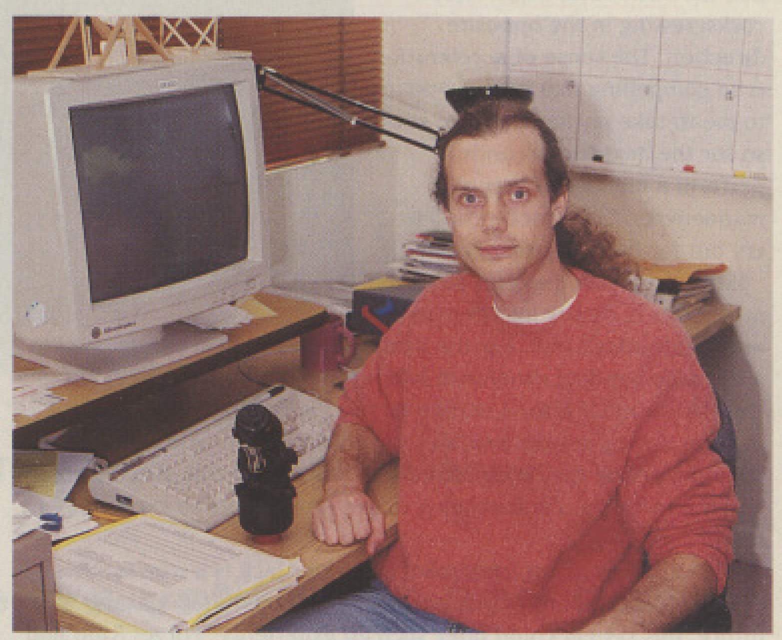
"We've designed Solopod for higher performance," Hunt points



Brad Hunt enjoying a brief flight on Solopod. "This is an opportunity for us to recreate some of the excitement of the nightclub. At the Sim Center, we could have conductors, maybe even DJ's!"



Vertical movement is provided by a scissor-like mechanism that is astonishingly efficient: but Angel is thinking of substituting hydraulics for even better performance.



Brad Hunt at his workstation. The company uses Silicon Graphics equipment to generate state-of-the-art animations for film and television. Don't miss The Lawnmower Man, out here in the UK this summer.

out. "Our objective is to develop a totally new arcade experience. We'll then use our software skills to develop a series of blueprints for a simulation centre that will offer the first full-motion virtual world safaris."

Virtual safaris? Surely not. Where are the headsets and the case full of smart drugs? All we have here is a monstrous Metal Mickey. "We've decided not to go for headsets at the moment." explains Hunt, "First, there's a hygiene problem and then there's the Poison Theory (see panel). We need something that will be kind and gentle with children and won't require a dozen attendants to keep it on the leash."

I do not point out that usually the attendants are there to keep the kids on the leash. Looking at the Pet, however, I reckon he has a point.



Safety first! Fail to strap this on, and you'll be scraped off the ceiling.

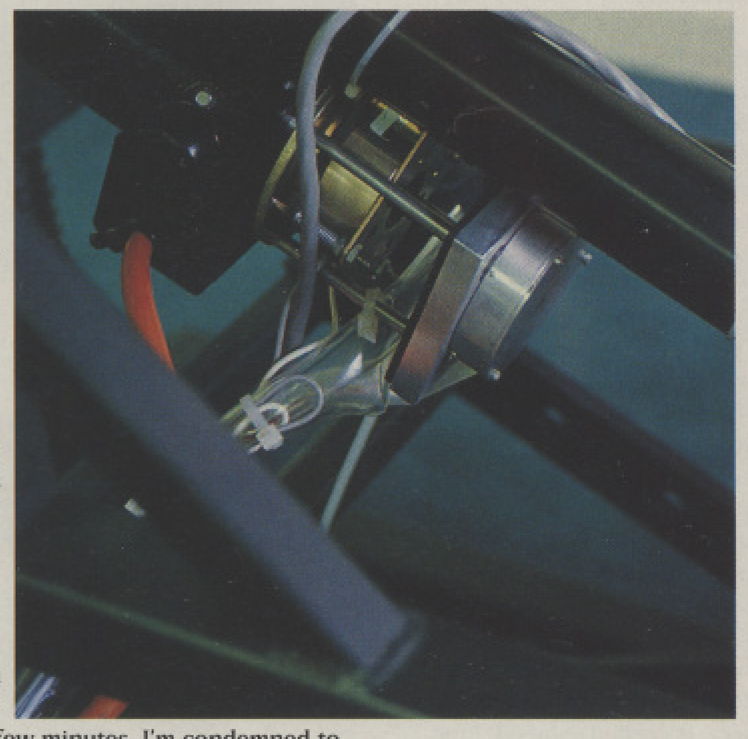
Solopod is still in the early stages of evolution and lacks a visual display panel. To project a virtual world environment for the user, Angel is developing software to run on simple NEC LCD projectors which give a high quality, hi-res display. Having seen their computer graphics in The Lawnmower Man, it's a fair bet that, when you strap yourself into the Solopod, you're going to be in for a surprise.

"Up you go," says Hunt, jovially. I'm not too happy about this. "It's a bit high up, isn't it?" I enquire, thinking that even if they don't have any smart drugs, a stupid one would do. Scotch, perhaps.

"Yes, higher performance," jokes Hunt, "Now, strap yourself in, then grab the joystick. There are three degrees of freedom here, so you'll be moving up and down, and tilting left, right, forwards and backwards..." He moves over to the PC which is linked by a vast cable to the Solopod's base. "OK, you're on line..."

I push the stick forward gently. A mistake. I should have pushed it forward very gently. With sickening speed I'm catapulting upwards, my spine bending gracefully through about 180 degrees. In my haste to pull the stick back, I find myself corkscrewing in the opposite direction. The sense of acceleration is so compelling that it never occurs to me to take my hand off the stick, so for the next few seconds I perform a number of very silly manoeuvres. I'm far too proud to cry out for help. I scream instead.

Hunt, curse him, pays no attention at all. This is clearly his revenge for my unauthorised visit. For the next few minutes, I'm condemned to a dynamic bonding ritual with half a ton of carbonised steel.



Current control mechanisms on Solopod may be bulky, but their extremely precise and surprisingly quiet.

And blow me if after a minute or two I'm not having the time of my life! Having got the knack of the controls, and with Hunt standing beside the Pet describing their plans for the visual displays and the software, I'm beginning to see why he gets so excited about it all.

What all current entertainment platforms lack is a true synthesis of sound, motion and 3D vision. One day in the not so distant future, this system could offer such an experience. Forget R360 and join the queue for Solopod.

Technoproblems

Synthesising sound, motion and vision is a sophisticated art that many are trying to learn and few have mastered. The trouble is that you need expertise in three very different areas: sound technology, animation and graphics modelling and engineering. Then you have to combine these skills with a fourth: the ability to relate cues for all senses to each other.

Get it wrong and the results are at best nonsense and at worst disorienting and even dangerous. "The problem at the moment," points out Hunt, "is that people really need to do much more research into relating motion-based systems to visual cues. The army has been really busy in this area with their helicopter simulators, but there are still a lot of unanswered questions."

For example, why do people frequently suffer nausea and sickness when wearing VR goggles in conjunction with a motion base? One possible explanation put forward recently, the Poison Theory, suggests that the brain interprets bizarre visual cues as a symptom of poisoning and induces a reflex vomiting attack to clear the supposed cause.

Then there are more subtle interface problems. "How do you use the motion base to simulate walking," asks Hunt, "and what about hand cues? Imagine a sword fight. How do you use a lever to control a sword that needs to stop when it's pushed up against a breastplate?"

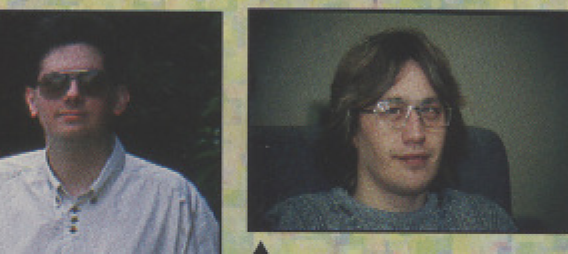
Of course, advances have already been made. Anyone who's been on Disneyworld's Star Tours, for example, will have experienced the effect of 'wash out', when a motion base with a limited range of movement can simulate, in conjunction with visual material, a prolonged surge in any direction. "The trick," explains Hunt, "is simply to let the base give the initial impetus, then allow the visual cues to take over. The brain is completely fooled." Regular visitors to Star Tours, however, will know that the brain soon cottons on to this, so VR designers have to avoid repetitive wash-out effects in their scenarios.

Experiment

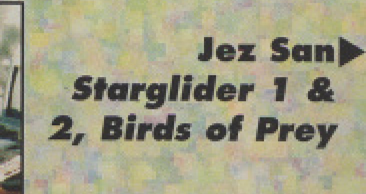
What would happen if these people...



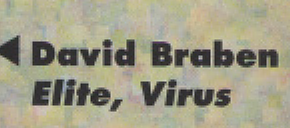
Archer Maclean
Jimmy White's Whirlwind Snooker, IK+, Dropzone



Andrew Braybrook
Rainbow Islands, Paradroid, Uridium



Jez San
Starglider 1 & 2, Birds of Prey



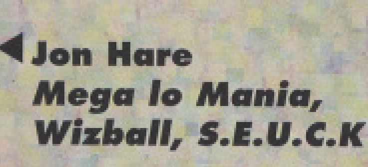
David Braben
Elite, Virus



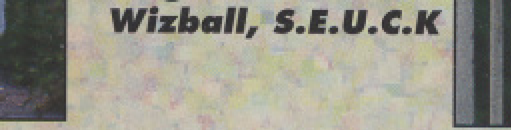




Eric Matthews
Xenon 1 & 2, Speedball 1 & 2, Gods



Peter Molyneux
Populous 1 & 2, Powermonger



Jon Hare
Mega lo Mania, Wizball, S.E.U.C.K

...were cornered by *these* people:




David Upchurch & Gary Whitta
- Two truly impressive members of The One's new editorial team -

...and weren't allowed to leave until they had aired their views of the future of Amiga gaming?

You can find out more on Page 82









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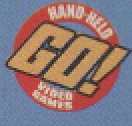
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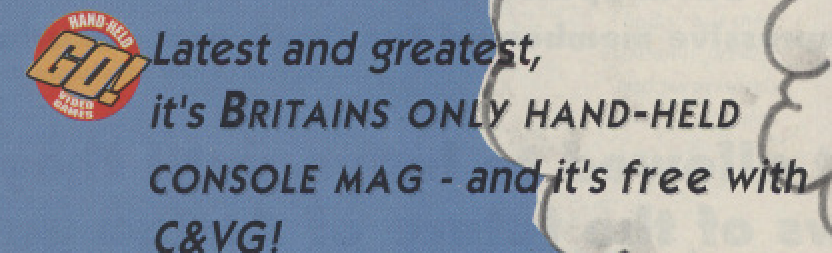
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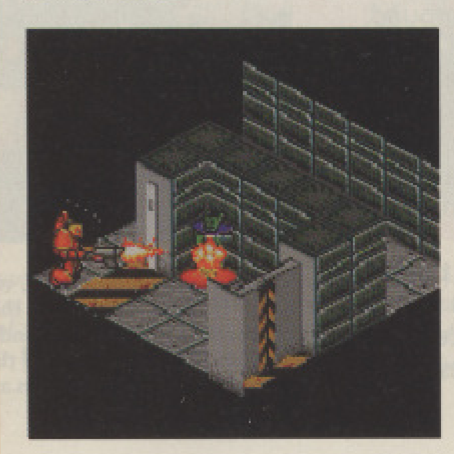


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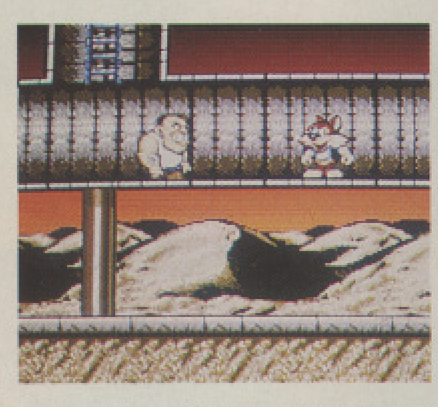


REVIEWS

APRIL 1992









Who, what, where, when, why and how. Everything you ever wanted to know about the latest games that others couldn't tell you. Here at The One, we strive to bring you the most informative guide to whether or not you should part with your cash. Our unique reviewing style lets you feast in the quality (high or low) of the graphics, while our expert gamesplayers tell you everything else. Why bother with expensive imitations?



GRAPHICS
Do the reds go well with the blues or do you just get a purple haze? Quality counts as well as quantity.



DURABILITY
Will it gather dust after a few weeks or will it be in and out of your computer so often it gets dizzy?



SOUND
A test of quality and aptness. Does it suit the mood or do you get brass bands during a funeral?



PLAYABILITY
Does it handle like a Ferrari or a Skoda? Is it a prize marrow or a prize turkey? This is the big one.

OVERALL
All the rest combined and then some. This is the one you should listen to, it means business!

WHAT'S TICKLING THE TEAM

PAUL PRESLEY



Prez has been a very busy chap this month. He suddenly realised that there was no editor, so his brain went into to overdrive. We only saw him once, and that was when he submerged to have a cup of coffee. Space Crusade was the only game that we managed to find out of his games playing hours.

JOOLS WATSHAM



Where's Jools been? He's worse than Prez. We heard him muttering something about *Impossible World*, but when it comes to games playing, he said: 'I just haven't had time for such luxuries, DPaint is taking up all of my time'. Yes, you've guessed it, Jools has been busy drawing away on DPaint, coming up with more sprites, platforms and all of the other things that go into a game!

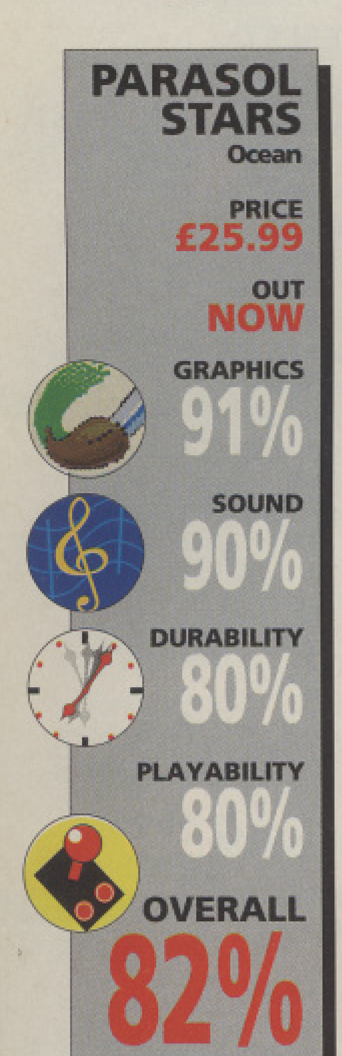
BRIAN NESBITT



Wow, Brian has actually been seen around the office. Even though he's been sitting around, playing on his GameBoy. Mario, is the game that has taken up all of Bri's hours - apart from the occasional game of Kick Off 2 with Jools and Prez, of course. Brian boasts the 2-1 win over both Prez and Jools - sad really!



Once again that lovable twosome, Bub and Bob, are back for plenty of madcap platform action. And this time they've even got some protection if it starts raining.



BUB AND BOB, after saving the Rainbow Islands from a fate worse than death, have just sat down for a rest when the 'whole world in danger' alarm goes off again. The evil fiend, Chaostikahn, has unleashed a horde of nasty aliens all over the universe, and it's the duo's job to go around seven different planets, disposing of all the aliens by thwacking them with their magic parasols, gifts from the Islands' grateful inhabitants.

Well, it's all very silly of course, but then did you really expect anything different from a game like *Parasol Stars*, a cross between *Bubble Bobble* and *Rainbow Islands*? The saga has indeed come a long way since the pair were encased in dinosaur form, jumping around platform after platform in order to break free of the spell.

Once again you get to control either Bub or Bob (simultaneously or separately), taking them through the levels collecting bonuses and killing everything and anything you see. Each stage is similar to that of Bubble Bobble (enemies dropping down from above and roaming around the platforms), with extra bonuses to be found when you pick something up and throw it across the screen.

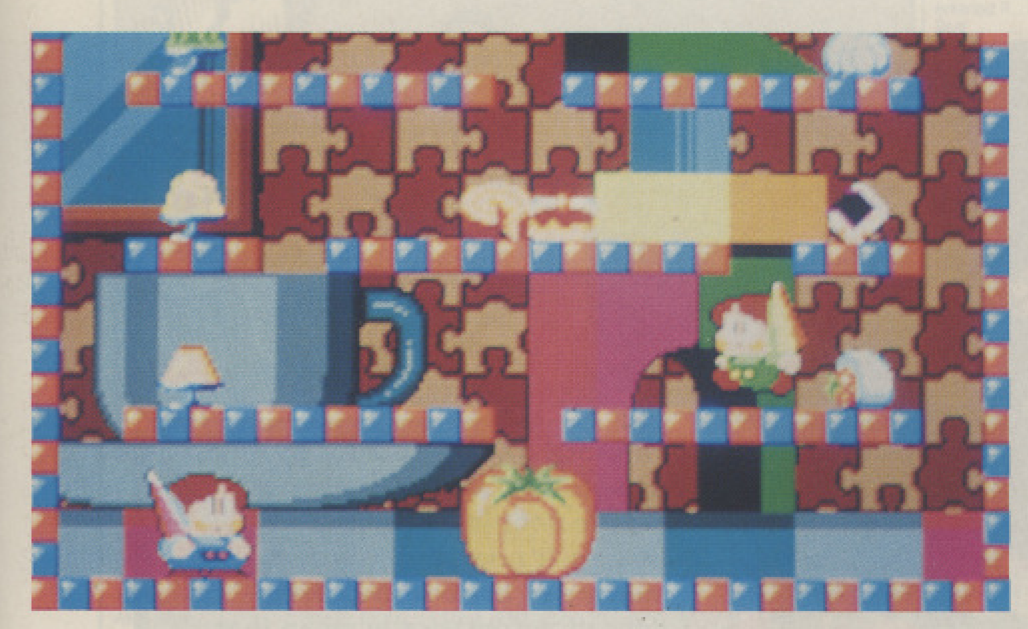
Once the bonuses are revealed they're up for grabs: either throw something across the screen, collecting all of them, or run as fast as you can over them, trying not to get killed. A particularly nice touch is that anything can be picked up and thrown, from the smallest of water droplets to the other player!



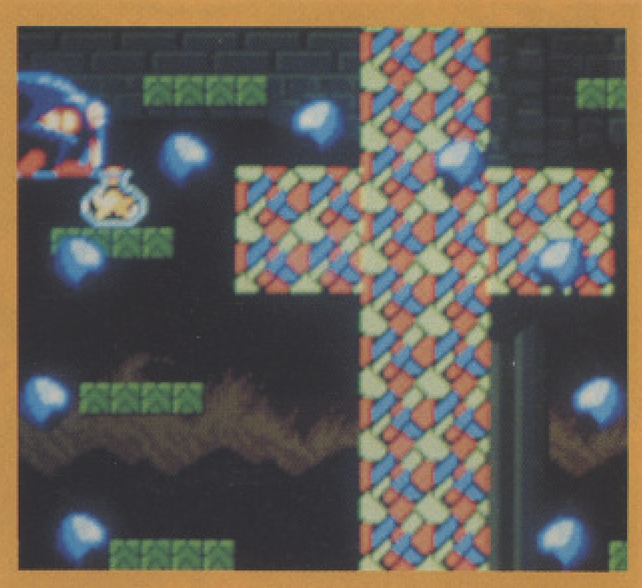
THIS IS RAINBOW LAND, where it all happens. Guide Bub and Bob around the brightly coloured platforms, killing baddies and collecting bonuses. As you can see, Bub has one of the foes on top of his parasol. This can be thrown at other enemies or used to reveal bonuses.

PARASOL

THE FOREST WORLD is one of the levels where the play-area is bigger than one screen. It allows you to wander around from left to right, right to left, collecting the goodies. Bob has been picked up by Bub at this stage: he can be used to either kill an enemy or reveal bonuses, either way it doesn't do Bob any good. The blue bubbles with lightning inside them can be picked up and thrown: if you collect five on top of one parasol, it turns into a super weapon.



AS YOU CLEAR each world, loads of goodies are dropped down. If you collect the giant pumpkin you're rewarded with 10,000 points. There's a mass scramble to the centre of the screen as both players kill and maim (I thought this was a cutey game? – Ed.) to collect this prestigious prize.



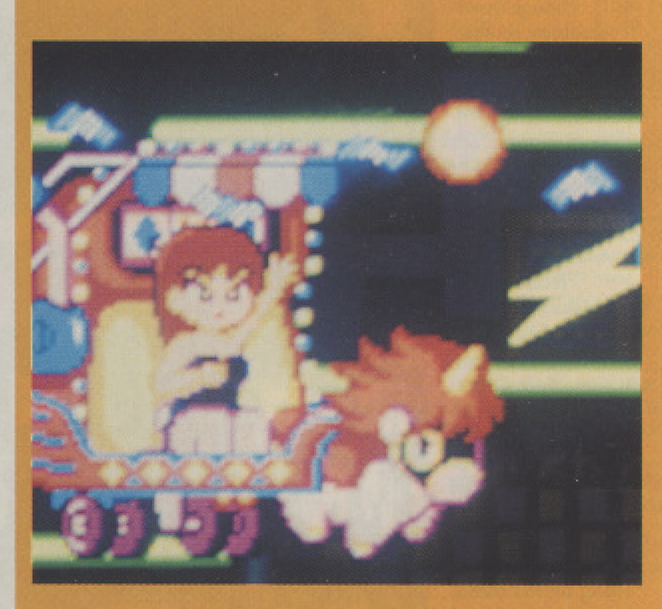
AT THE END of each world, there's an evil guardian to face. In this case it's the Grim Reaper dude that wants to do you in. Collect the jars containing the stars and build up the bubbles on top of your parasol to blast him.





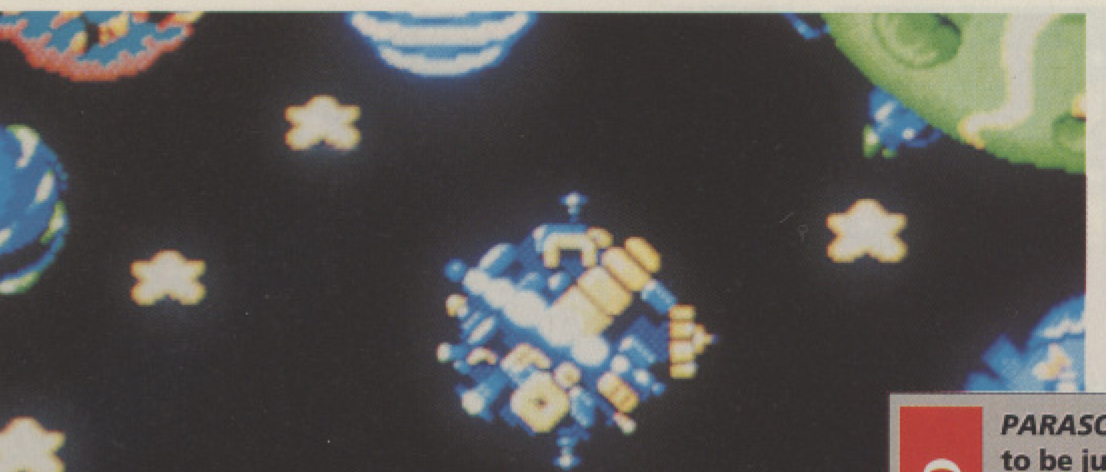
THIS MECHANICAL MANOEUVRER is a real pain. Luckily there are loads of bubble stars to collect which should help you out a lot. Lob loads of single bubbles at him for an easier kill.





THIS EVIL PRINCESS guides her peculiar pony around the screen dishing out light balls. Simply zapping them with lightning should send them back to the stables in no time.





HOORAH, you've picked up a miracle bonus. When you pick up two miracles it causes all on-screen aliens to be paralysed for a limited period. Three miracles will kill everything on screen.



THIS IS A MAP of all of the worlds you need to visit. Two of the worlds shown are actually secret worlds – see if you can find them.



ARRGGHH! The aliens have landed. The mother ship hovers around the screen making a general nuisance of itself. You're not armed with lightning here, so you'll have to change your strategy to suit the fire that you lay down.



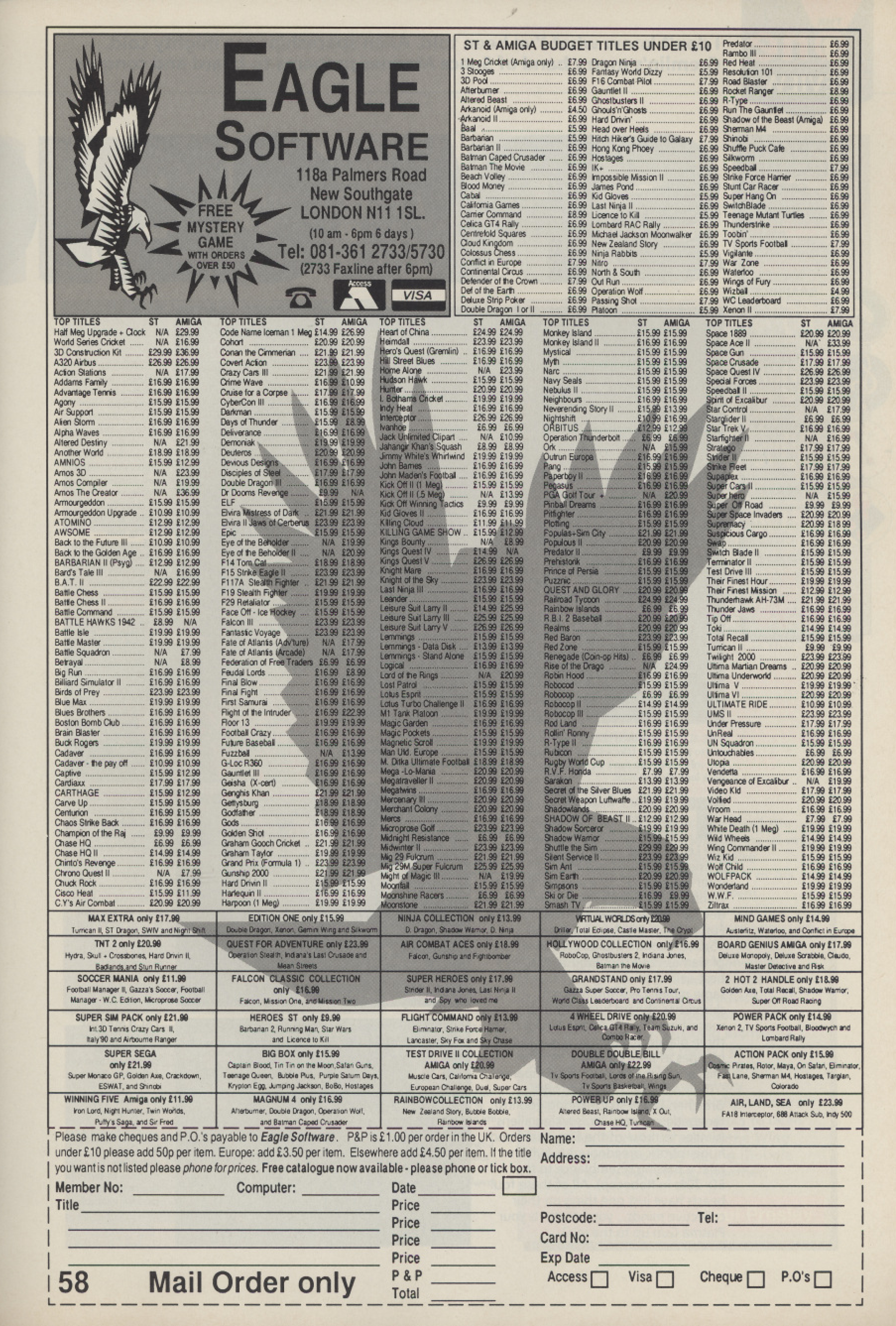
A GIANT DINO from *Bubble Bobble*. Why is he attacking you? When he appeared in the original, you were a 'brother' so to speak. Oh, well, there's no time to convince him of family loyalties now, he seems to only have one thing on his mind, and that's the end of you.

THE WORD

PARASOL STARS **is obviously going to be judged by the success of *Bubble Bobble* and *Rainbow Islands*. It's definitely a great mixture of the two, but that doesn't automatically mean that it's going to be an excellent game. Parasol Stars is a good game, there's no doubt about that, but it's nothing new, nothing fancy – in short, there are not enough differences between the original game and this one to start making a fuss about. Jumping around the brightly coloured platforms is enjoyable, but it also becomes a little tedious after a while (doing the same routine in every level). There are all the usual good points, the graphics are brilliantly done, bright and colourful and the main sprite has been based on that of Rainbow Islands, but re-drawn (so that there are extra expressions on Bub's and Bob's faces). The enemy sprites are equally as impressive, even if they are slightly limited in animation. A lot of the baddies are recognisable from Bubble Bobble, Rainbow Islands and even other games (like Doh, from Arkanoid)! The jolly tunes that accompany each level give it a very cutesie/arcade feel, which is exactly what it needs. However, it's still just a collection of mostly similar platform games that doesn't have nearly enough variety in gameplay that something such as *Harlequin* or *Titus The Fox* offers. Parasol Stars deserves to do well as it is a very good game, it just doesn't quite deserve the many accolades and cries of 'classic' that it's more than likely to get, simply because the first two were so good.**

Great graphics, great music, great fun – but nothing new

Jools Watsham


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I don't know what I've been told, Alien spaceships are mighty cold. Gremlin's merry band of Space Marines prepares to board and conquer.

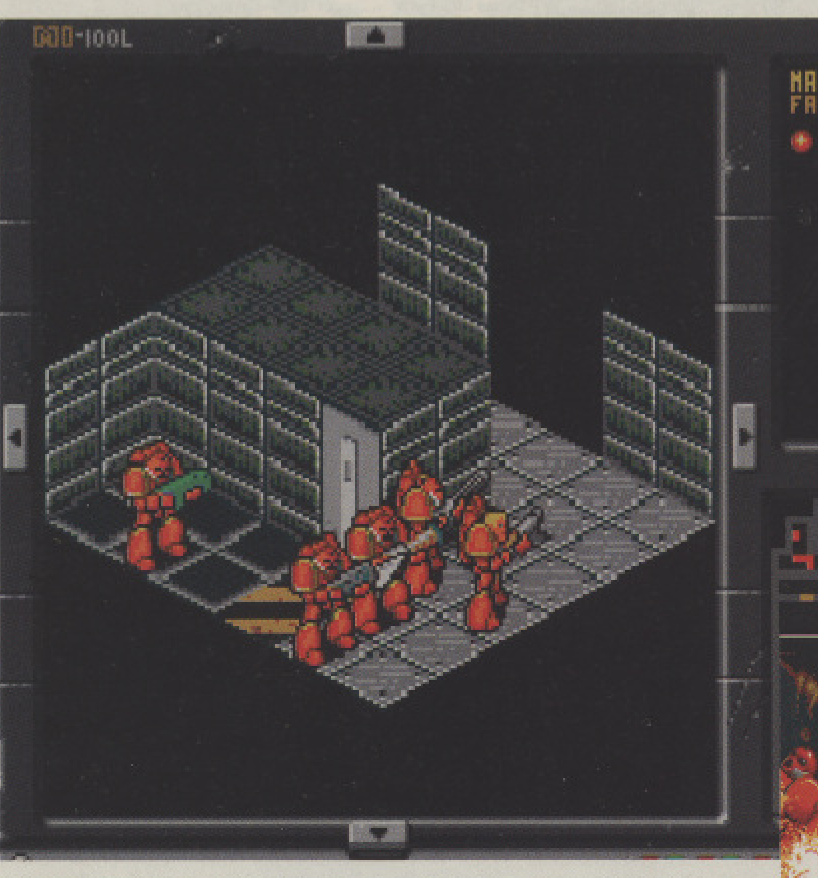
SPACE C

SPACE CRUSADE
GREMLIN

PRICE **£25.99**

OUT **NOW**

GRAPHICS	85%
SOUND	89%
DURABILITY	89%
PLAYABILITY	90%
OVERALL	89%



THE 3D VIEW is used mainly to display action (such as shooting aliens). It is also possible to take a look at the view from any point during the game, the only thing you can't do while here is to issue orders or move around. It does look nice, though.

THERE ARE THREE chapters of marines to choose from, with one player controlling all three, three players controlling one each or two players controlling any combination of either one, two or all three (got that?). It's worth noting that different chapters have different choices on the equipment and orders screen.

THE SPACE MARINE: a fearsome fully–trained fighting machine. Although only a small part of the Legiones Astartes, each marine is trained from birth in the art of inter–galactic warfare and small arms combat with some of the most devastating armament known to man. Fortunately, they're on our side.

Space Crusade is Gremlin's conversion of Games Workshop/Milton Bradley's best–selling sci–fi board game of the same name. Centring on small skirmishes aboard huge derelict spaceships, Space Crusade allows up to three players to command a squad of marines as they set about various missions in the name of the Emperor.

Their adversaries include orks, Gretchen (small space–faring goblins), renegade marines, soulsucking aliens (similar to those of the film Alien) and huge robotic dreadnoughts (which bear a passing resemblance to the ED–209s in Robocop). All of these foul beasts have just one thing on their collective minds... your death. Is your Plasma Gun up to the job?

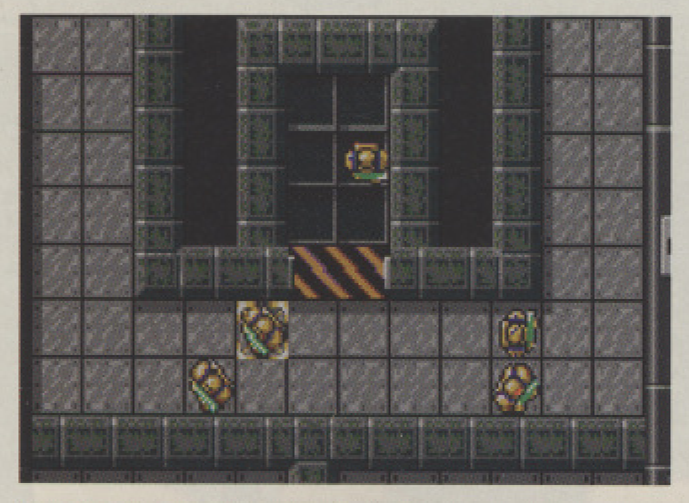


MARINES CAN arm themselves with Bolters (small, deadly hand guns), Assault Cannons (as in a modern attack helicopter), Plasma Guns (weapons that vaporise anything in their path) and Missile Launchers (really powerful explosives that damage whole areas).

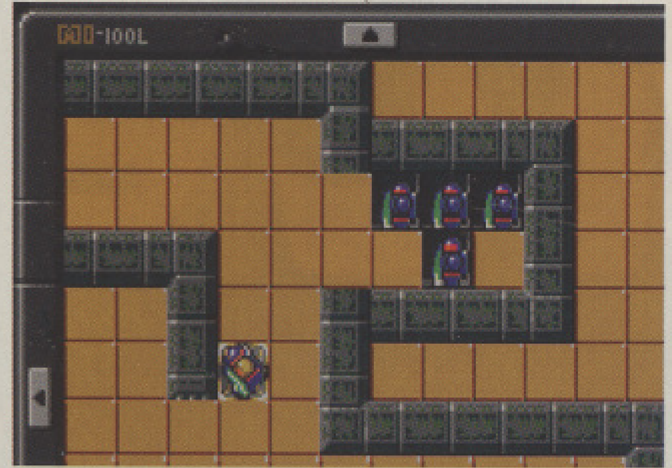


EACH MARINE can take one piece of equipment (allowing them to roll extra dice in combat, or replenish lost energy points), while the Commander takes one Order (allowing the marines to move or fire twice in one turn for example).

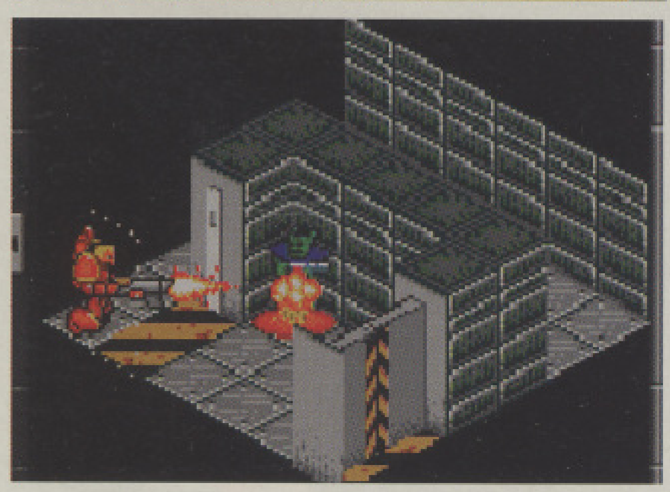
CRUSADE



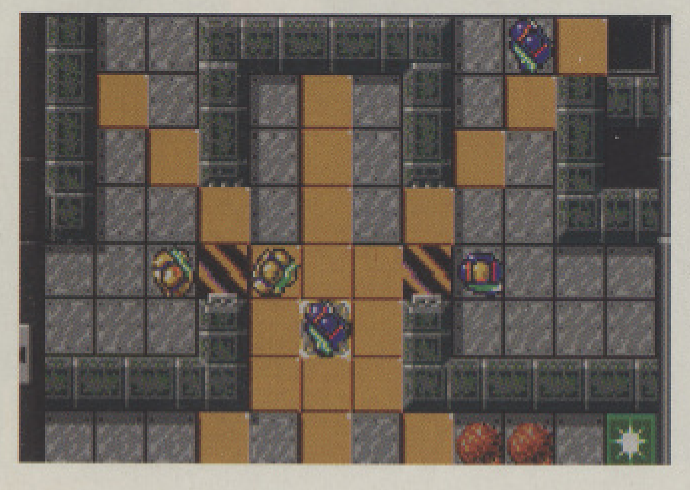
THE OVERHEAD VIEW is where all your commands are issued from and where all the movement takes place. Both the marines and the aliens move in set 'turns', during which time they are allowed to either move then fire, fire then move or just fire or move.



ONE OF the other things a player can do during his turn is to use the scanner. This shows the positions of enemy troops, although it doesn't show their numbers or type. Until a visual identification is obtained, the aliens are represented by green blips on both the map and the 3D view.



WHENEVER SOMEBODY fires at or hits someone else, the view changes to an isometric look at the surroundings. Here you get to see the piece of alien slime get vaporised from the face of the... erm, spaceship, in all its animated glory.



TO ACTUALLY BLAST anything, you have to issue the command via the overhead display. Select fire or attack and the possible targets are highlighted in yellow. For ranged weapons the path of the bullets/rockets/lasers is shown.

THE WORD

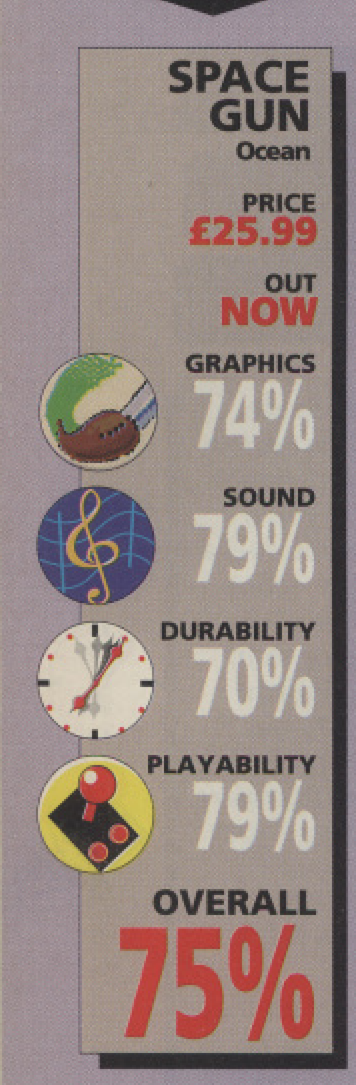
THE BIG ADVANTAGE that *Space Crusade* has over *Hero Quest* is the use of teams instead of individuals for each player. This gives you a lot more to do and helps you feel a lot more involved with the action. It also allows you to develop a much more strategic approach to the scenarios (something which makes the game almost 100 per cent better than Hero Quest) and when you start playing with other humans and developing strategies, it just gets better. There are faults to Space Crusade, the most notable of which is the lack of continued 3D action. While full 3D gameplay would have been most satisfactory, the quick 'action cuts' as they stand are balanced well with the use of the overhead view. Other cracks in the hull are the strange way everything (from aliens to piles of rubble) explodes when you hit it, either from laser fire or with a sword, the apparent ease with which some of the larger 'muthers' can be killed (one of my Commanders destroyed an entire dreadnought with the mere flick of his wrist–sword) and a lack of decent congratulations when you complete a mission or a simple intro before you start one (just to set the scene). These are challenged by atmospheric gameplay, very nice in–game animations and graphics and a faithful reproduction of the board game that loses none of its playability and competitive, enjoyable action. These pros (as far as I'm concerned) more than outweigh the cons and make Space Crusade a very worthwhile product, especially with the prospect of plenty of data disks to liven things up. It could do with some *Wing Commander*–type story telling though, helping to tie everything together.

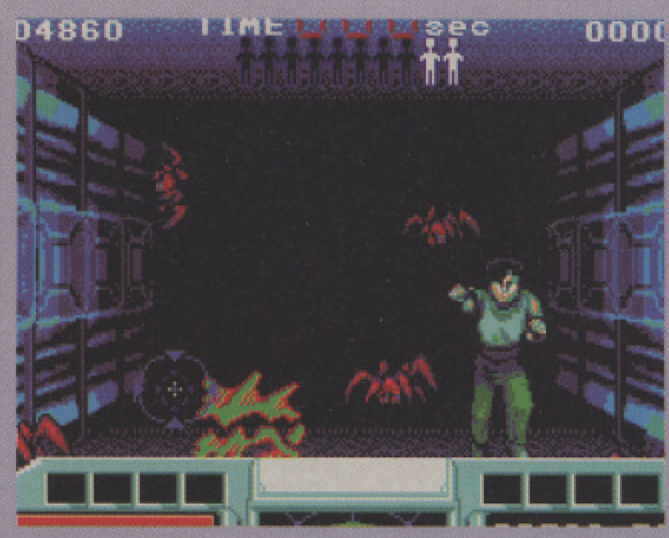
Enjoyable, atmospheric and faithful to the original

Paul Presley

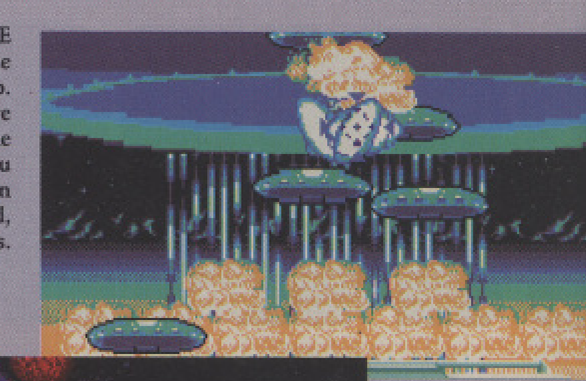


James Cameron's done an awful lot for computer games. There's hardly a sci-fi game around that doesn't use his Alien creature for a bad guy. Space Gun is no exception...

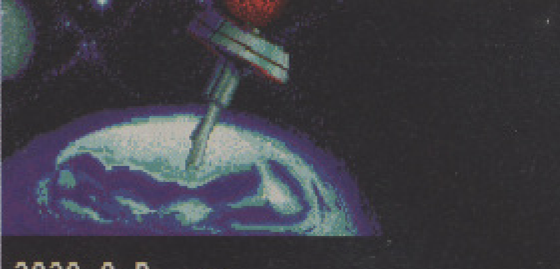




THE MAIN TASK is to rescue as many hostages as possible, within the time limit. However, in the heat of combat, it's all too easy to shoot the fleeing humans instead of the aliens. With the added problem of humans that turn into aliens, it's probably best just to kill everything. The action can take you in several directions. Initially you start by moving down an eerie corridor, but quite often you'll arrive at junctions and have to choose whether to go left or right.



NOT ALL THE ACTION takes place in the space ship. Learning of more problems on the nearby planet, you nip down to put an end to their evil, colonising ways.

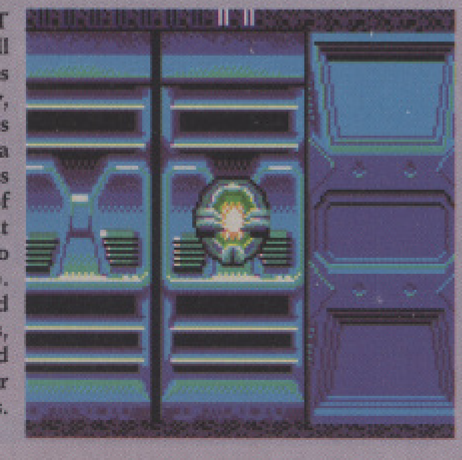


IN ORDER TO justify this mass carnage of blood-letting, these simple scene-setters crop up between each level.

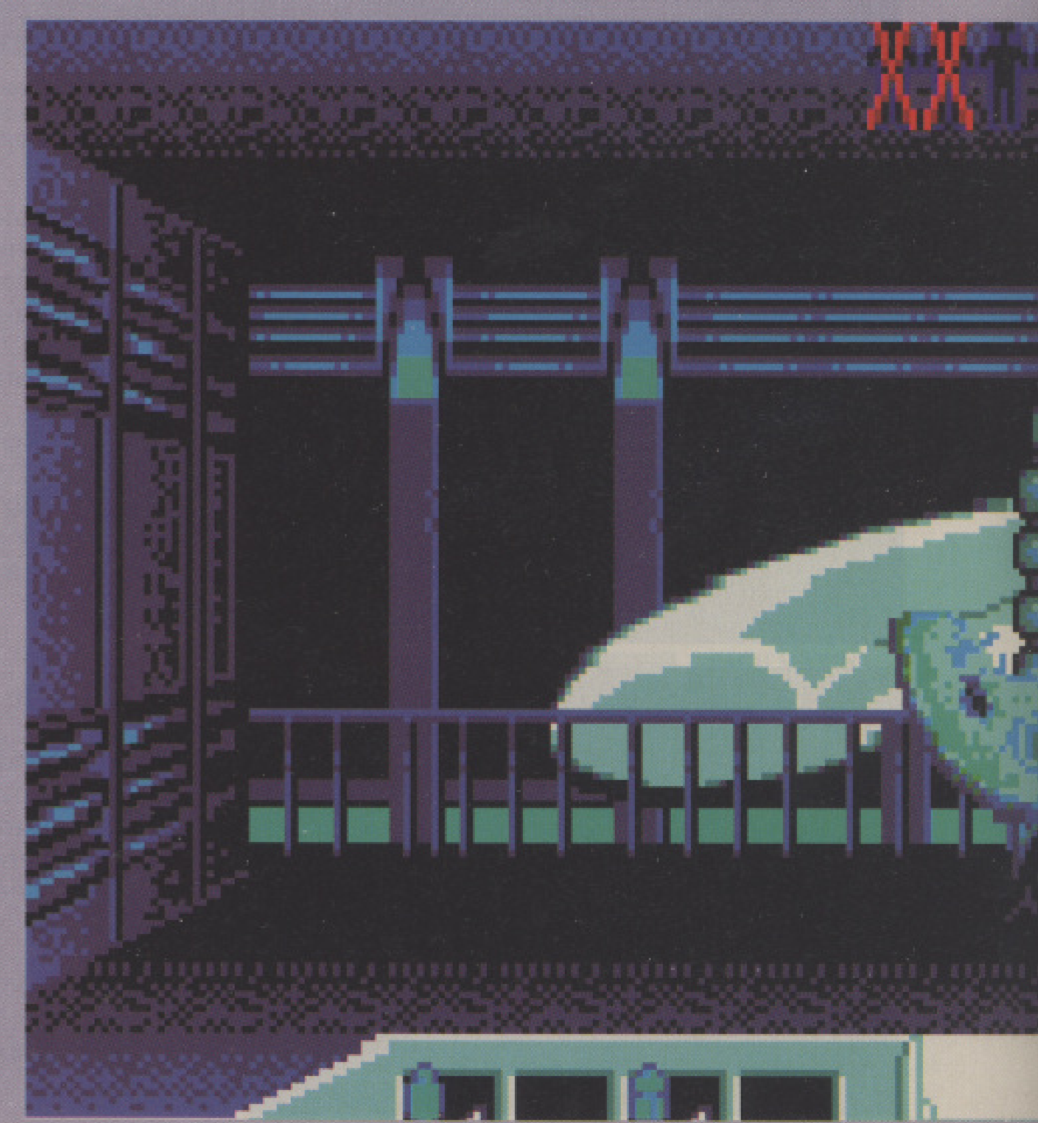
SPACE

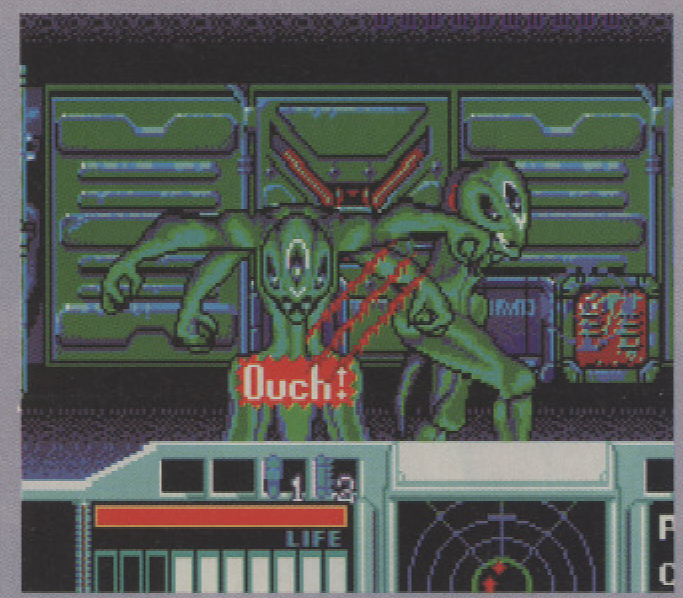
THERE'S NOTHING LIKE having a big, meaty gun in your hands to make you feel in complete control. Unfortunately, Ocean's conversion of the coin-op with the biggest, meatiest guns ever dispenses with them in favour of a mouse, joystick or Trojan Light Phazer, which just isn't really the same.

Anyway, *Space Gun* takes you deep into the future, on board an earth-bound cargo ship that's been hijacked by aliens. The powers that be have deemed that the only feasible way of rescuing the hostages is to send a couple of heavily armed soldiers in to kill everything that moves. How's that for inter-galactic diplomacy?

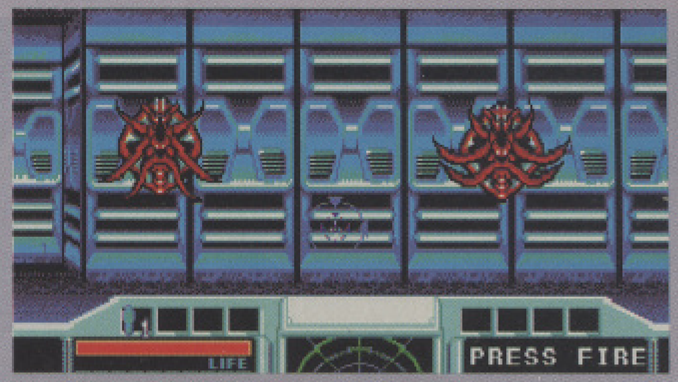


THROUGHOUT THE SHIP you'll find flashing lights on the wall (hey, what space ship is complete without a few flashing lights and strange bits of machinery that seem to serve no apparent purpose?). Shoot them and extra weapons, equipment and ammo will be up for grabs.

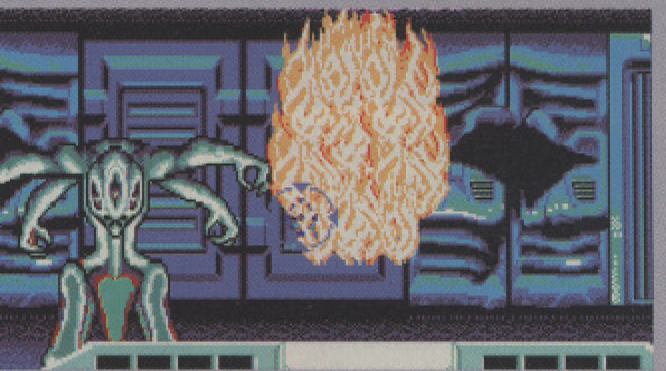




THE ACTION can take you in several directions. Initially you start by moving down an eerie corridor, but quite often you'll arrive at junctions and have to choose whether to go left or right.



NOT EVERY ALIEN is big, green and multi–limbed, there are plenty of smaller pests to keep your gun overheating. Face huggers are particularly nasty, clinging to the screen and sucking away at your energy.



EVERY FOUR OR FIVE corridors you'll meet up with the mother alien. Big, hard and fast, they've got every intention of stopping you from succeeding in your mission.

GUN



IT'S NOT JUST BULLETS that you can pump into the alien scum/filth/dirtbags /other expletive. With the flick of your barrel, you can unleash a variety of 'smart bomb' style weapons, including flame throwers, freeze rays and a laser blade.

THE WORD

I MUST ADMIT to being quite a fan of the arcade version of *Space Gun* (I've almost clocked it but keep blowing up my escape ship), so I was quite eager to see if Ocean had managed to do a decent job of the conversion. The answer is definitely a mixed one. There are areas of the computer version that shine through, but they are unfortunately offset by the areas that are distinctly murky. The speed and difficulty of the original are all there (as is the original feature of being able to reverse your direction of travel for a while by pushing Space – a fact not mentioned in the manual). Unfortunately, the graphics, presentation and playability are what's missing and it doesn't make for an enjoyable game. It just doesn't have the same thrill or 'loudness' that the arcade version had, I miss the feel of the large pump–action gun on the cabinet (even with the Trojan Light Gun compatibility it doesn't have the same impact) and the sound of the aliens screaming in agony as you killed them. Space Gun is a competent enough conversion all right, just not outstanding – and I'm not sure that everyone was as big a fan of the arcade game as I was.

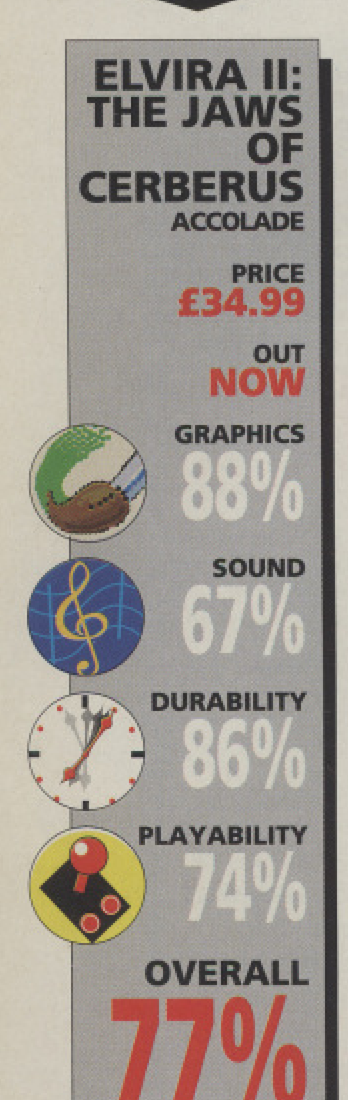
Adequate conversion of a passable coin–op

Paul Presley



Elvira is back in her second Horrorsoft adventure. This time a three-headed demon from the underworld and a horde of evil minions are out to nobble her.

ELVIRA THE JAWS OF C



ELVIRA, THE STAR of many a schlock-horror B-movie extravaganza and president of the film company, Black Widow Productions, is in serious trouble. She's been forced into a compromising situation by Cerberus, the three-headed dog from Hell, and is being held captive somewhere on her own studio lot. Our canine friend is torturing her with the kind of breath associated with years of Chappie and Pedigree Chum Mixer consumption – but the worst is yet to come. If her clueless boyfriend, Stud Muffin (aka you), can't rescue her by midnight, we can all kiss goodbye to everyone's favourite vamp.

It's no easy task, though. Stud will have to battle his way through three movie sets – a maze-like web, an old Victorian House, and a fog-enshrouded graveyard – before he can reach his beloved. He has magic and brute strength on his side, but you'll have to help him defeat more monsters than you'd find in your worst nightmares if you want him to succeed.



THIS IS YOUR FIRST PUZZLE: how do you actually get into the studio in the first place? Gates such as this bar your passage throughout the game, and are usually the signal for an annoying interlude of disk-loading. Usually you need a key, a code, or both to open them.

LIKE MANY of the characters, this Native American (found squatting in the basement) can offer you useful advice, as long as you're not sarcastic in your line of questioning. Other encounters are not so friendly: on the second floor of the building you'll run across more formidable company.



FEELING THAT THE ANSWER might lie inside the security hut, you pick up a handy rock, quietly chuck it through the window and force your way in. Inside there's a nasty surprise, a bunch of keys (attached to the nasty surprise) and access to the security system.

II: CERBERUS

THERE ARE A QUARTET of character classes to choose from at the beginning of the game, each with appropriate statistics and skills. You can't generate your own players, but as you'd expect from a decent RPG, your stats can be improved with experience.

THE WORD

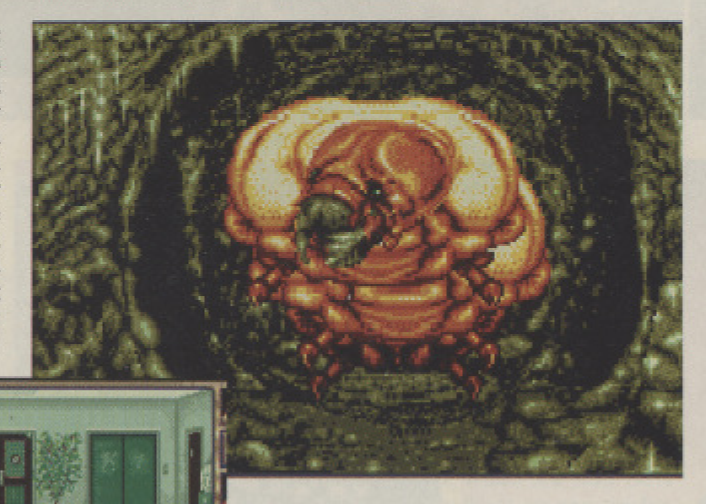
ANYONE WHO'S PLAYED *Elvira, Mistress of the Dark* will be able to find their way around *Elvira II*. The Seismic Activity indicator – which reveals approaching monsters – and a status display are useful additions, but fail to make this game radically different from its predecessor. The plot is new, but the game system is essentially the same, comprising *Dungeon Master*-style 3D (with excellent, gory graphics), handy inventory and controls displays surrounding the play area, and a huge number of disks (this time there are seven). On the whole, the interface is reasonably intuitive to use: if you want to go somewhere you usually have a choice of clicking on the screen or on the cursor arrows. However, exploration sorely lacks the Dungeon Master 'sideways movement' command: for example, if you want to go to the right, you have to spin through 90 degrees and move forward – two actions where one would have been more user-friendly. Other commands are better implemented: you can pick up objects by dragging them into your inventory with the mouse, and clicking on an item automatically brings up a menu of commands associated with it. Elvira II is a decent RPG, marred by excessive disk loading and swapping – there are occasions when the loading takes up more time than the action – but with plenty of monsters, good combat and magic systems, and a large landscape to explore, there's plenty to keep you entertained. All you need is patience...

A large role playing game with small, but significant, design faults

Gordon Houghton



YOU'VE BARELY PUT one foot in front of the other before Elvira pops up amid a cloud of smoke to offer you a welcome and steer you in the right direction. Fortunately, she doesn't make a habit of it.



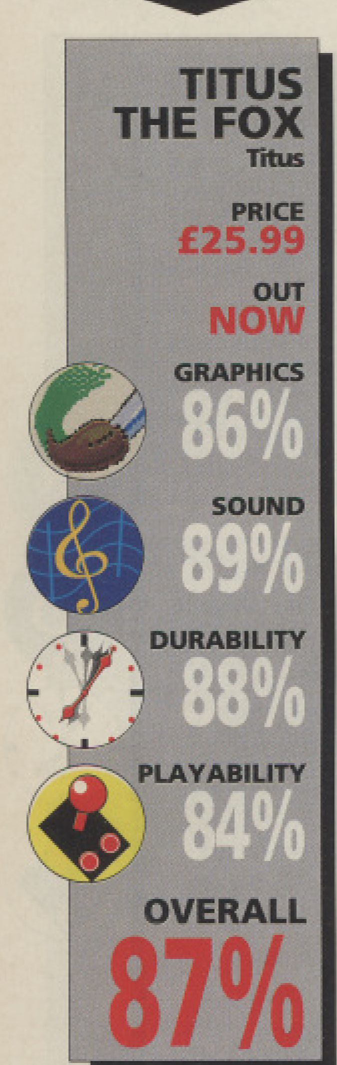
IF YOU HEAD straight for the studios you'll soon find yourself engaged in combat. There are plenty of monsters, all of them neatly animated and all formidable. You have four combat options to choose from, ranging from Normal to Berserk, and you attack by clicking directly on the foe's most sensitive places.

BEHIND THE GATES are a motor pool and this reception area. This is effectively where the main part of your adventure begins. There are several doors here - straight ahead are the three studios, but there are also a couple of floors and a pair of toilets to grope around in first. Decisions, decisions...



He's furry, he's fast, he's lost his fiancée, he's...

TITUS



TITUS IS A FOX, and a fairly energetic one at that. His life is going quite well – until his fiancée is kidnapped by some evil bandits while on an assignment in the Sahara desert in search of the desert fox for *Fox & Locks* magazine. Now you must take the role of Titus and go in search of your beloved one.

This entails going through 15 levels of fighting thugs, fish and other meanies, while collecting energy bonuses and secret codes, which allow you to skip onto a further level.

As in *The Blues Brothers*, there are traps and enemies lurking around every corner and you'll have to contend with rising platforms, secret rooms and impassible gaps, all of which require different means to pass them.

You can explore all levels thoroughly, returning to the same position more than once (just in case you forget something). Make your way to the end of each level, simply by... surviving!





TITUS ISN'T ACTUALLY armed with anything, but he's got a great throwing arm. By picking up various items that are left lying around, you can in turn throw them at the enemies. Some objects bounce back to you, so it's a good idea to hold onto these as long as possible.

IN EVERY LEVEL there's a padlock and a lamp to be found (there are sometimes more than one of each). The padlock acts as a restart point and the lamp rewards you with a code which enables you to go straight to this point at a later stage.



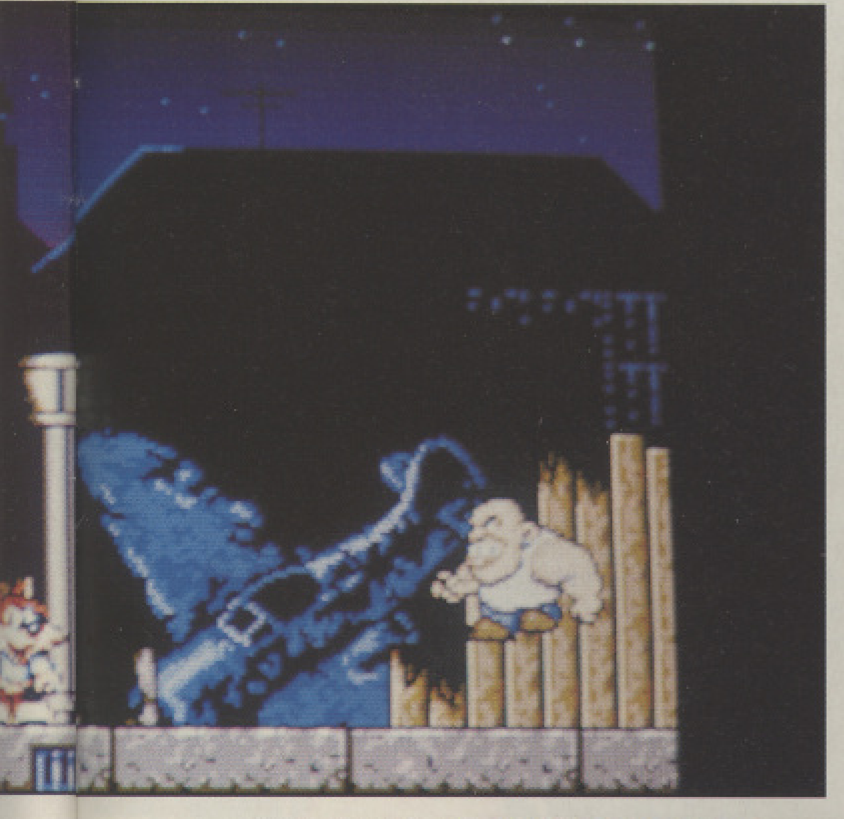
THE EGYPTIAN LEVEL is one of the better levels. It has a few handy gadgets, the best of which is the magic flying carpet. This enables you to fly from a great height and glide safely to the bottom, killing a few of the bad guys on the way.





ANOTHER IS the bouncy ball (this also appears on other levels) which returns to you after you've thrown it and allows you to use it as a trampoline – which is useful when you can't jump high enough to reach a platform.

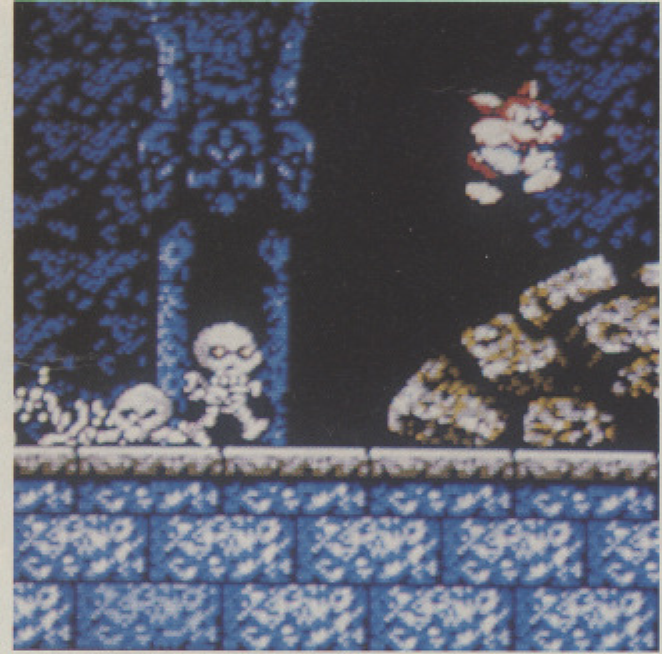
S THE FOX



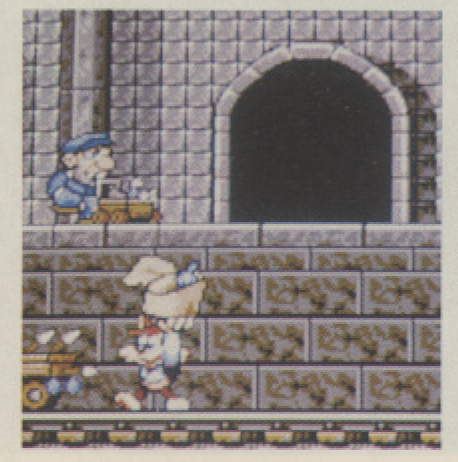
A PART OF THE Egyptian level involves speeding around an array of pipes. Follow the numbers and you should reach the end safely. Take a wrong turn and you'll be boiled!



GUIDE our little friend at neck-breaking speed through the levels, avoiding meanies like Baldy here. If you so much as touch him, you can say goodbye to an energy cell (energy can be replenished by collecting the fancy blocks, which are dotted around all over the place). Not every level is what it seems: if you pull down on your joystick in front of some doors, you enter a secret room – keep your eyes peeled.



SKELETONS ARE just one of the nasties in this level. Watch your head, because they appear from everywhere. Other things to look out for are the fire balls that are spewed out from the fire beneath the bridge. A bit of cunning thinking is required to make it across a large gap (hint: use the springy thing).



EVER BEEN to a warehouse party? Well, here's your chance. No, this one isn't illegal, but you're definitely not invited. In this warehouse, squiggling worms come in their hordes to pester you: once they're on the same level as you, they're impossible to hit, so get them when they're on another ledge. At the bottom there's a mine shaft, which has mine carts racing along a track: these are very tricky to dodge, so just throw something at them.

THE WORD

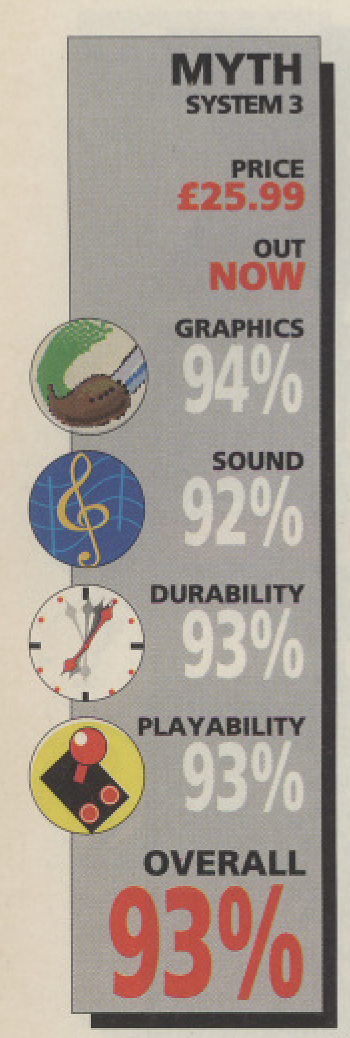
AS SOON AS you clap your eyes on this, you'll immediately see the similarities with *The Blues Brothers* and *Rick Dangerous*. The graphical style is that of the former and the gameplay bears some resemblance to the latter. The main character, Titus, is brilliantly animated, both when running and when standing still (giving you the 'c'mon, what are you waiting for?' look). Other sprites are equally as impressive in look and animation. The in-game tunes are great, giving a real sense of atmosphere which, coupled with the spot effects, make the overall sound brilliant. Despite the little furry creature's speed, he's easily controllable – and, if you're a real wimp you can slow him down. The speed does lead to some very tricky moments though, especially when you need to judge the pin-point positioning of a landing on a ledge. Titus' biggest strength though, is in the amount of thought that's gone into the game's design. The fact that almost every object can be used is so many different ways, the sheer variety of transportation available to the cunning little fox and just the intelligent layout of each level makes the whole thing such a joy to play. *Titus the Fox* is a very playable and fun game and is an excellent follow-up to the superfluous Blues Brothers. Titus looks set to become the Delphine of platform games.

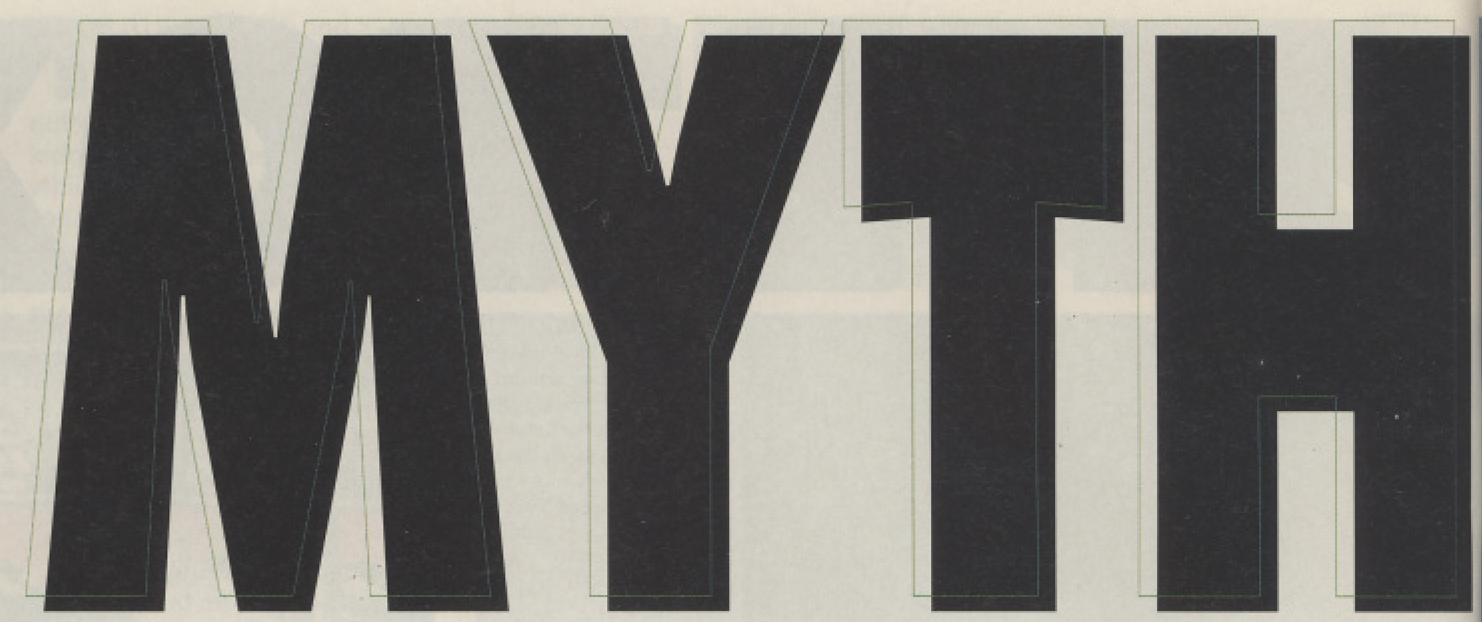
Almost as good as The Blues Brothers... almost

Jools Watsham



On the Commodore 64 he was dressed in a T-shirt and jeans. Now he's bared his chest, grown his hair, and gone for the barbarian look. System 3's hero has grown up.





THE BASIC IDEA in all platform games is to kill everything in sight and make it to the end of the level. *Myth* has this, and more. Within each level you're required to sort out a puzzle before you can progress onto the next level. For example, in level two you need to collect the Medusa's shield, so you can protect yourself from her evil rays in level three (other puzzles come in the shape of having to hit a skeleton's head into the flames).

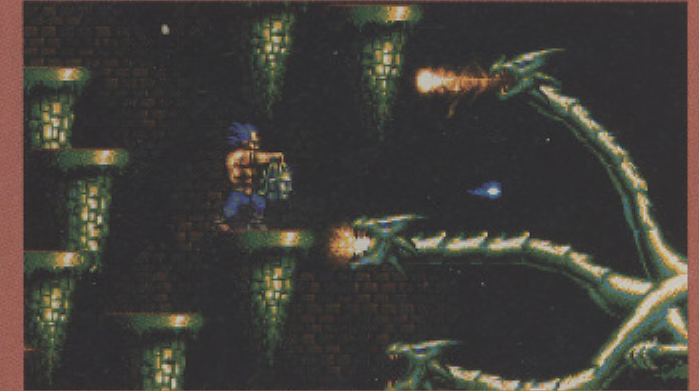
All of the levels take on different mythological eras, be they Greek, Norse or Egyptian. They also include characters like the Medusa and the devil himself.

Starting your adventure in Hades, the Greek hell, you're greeted by skeletons and gargoyles, before reaching the Greek mainland. This leads on to the Crypts of Medusa, and then on to the three headed Hydra. Next up is the Norse viking ship, which brings you to the dark forest and eventually Valhalla's Castle. After this, it's Egypt. There you begin outside the great pyramid, and then enter it, exploring the trap infested chambers before finding King Tut's Tomb and Treasure Chamber. Finally it's the main confrontation with Dameron (the giant head of heads) in a fast scrolling shoot 'em up section.

Simply make your way through the many levels, killing, surviving and working out all of the different puzzles. What could be easier? A game of crazy golf perhaps?



WHEN YOU MEET the delectable Medusa, she's not exactly pleased to see you. She continually fires lethal bolts at you: deflect these, or face your peril. The magic shield will protect you from these, but you still have to get close enough to slice her head off.



ONCE YOU'VE MANAGED to defeat the Medusa, you can use her head as a weapon. Firing magic bolts all over the place proves to be an effective means of killing enemies – especially the three-headed Hydra.

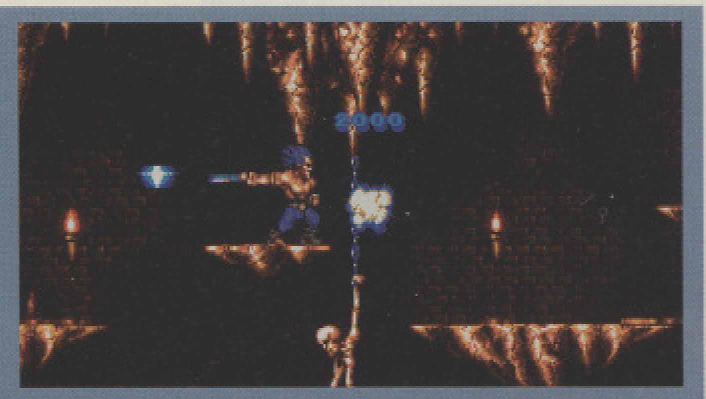


IN THE EGYPTIAN LEVEL little guards try to stop your progress, a few swipes with your sword and their heads soon come flying off. Make it past these and you can enter the pyramid...



... once inside, you have to be very careful. Numerous traps are set, just waiting to spring on you. Some can be seen if you look carefully, so you've only got yourself to blame if you get an axe embedded in your head.

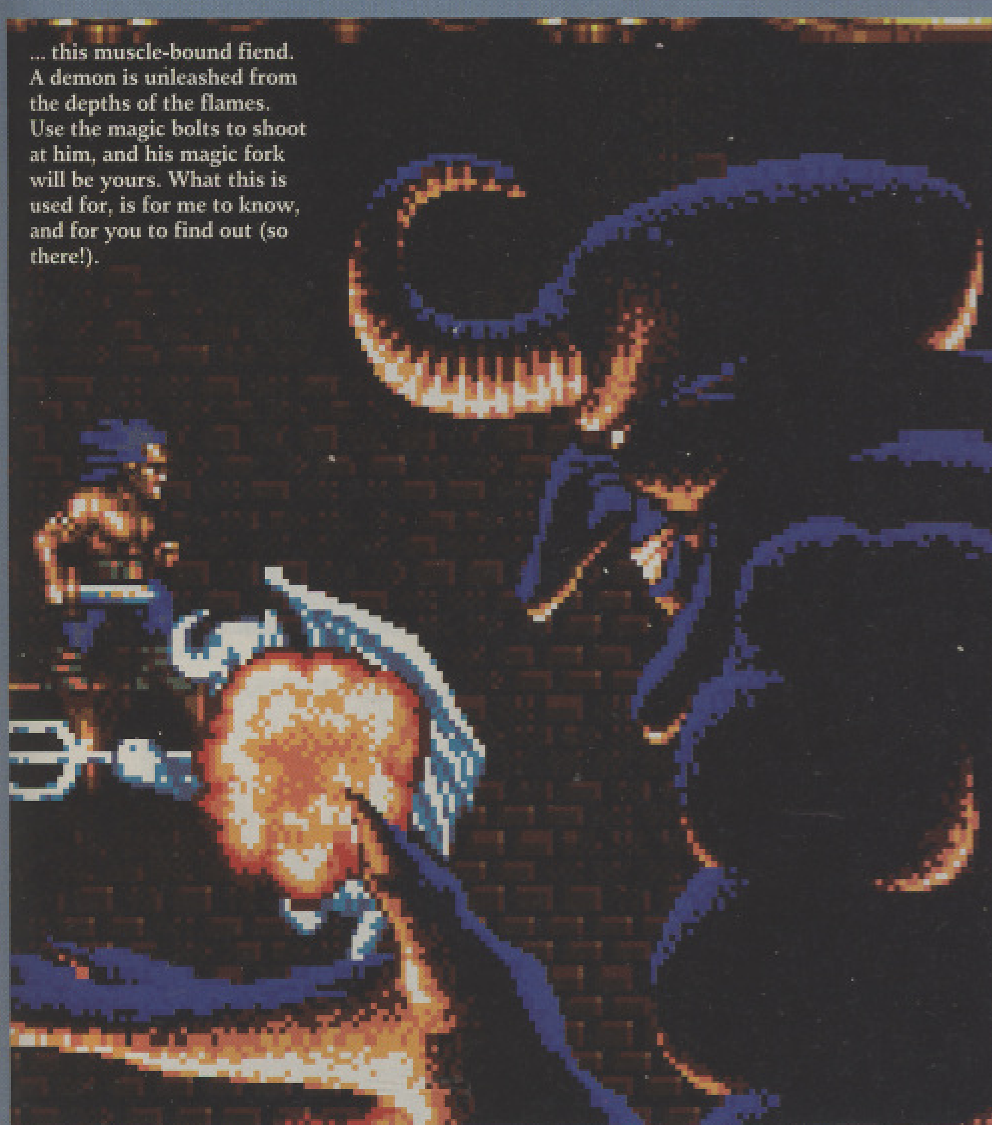
ONE OF THE AIMS in the first level is to break this chain. If you follow the skeletons' fall, the second part of the puzzle can be fulfilled. This leads on to...



YOU START your intrepid adventure in the dingy caverns of hell. This place is crawling with skeletons and gargoyles. A few punches and they're soon sorted out – and some of them leave handy objects behind: either a sword, magic bolt or extra energy.



... this muscle-bound fiend. A demon is unleashed from the depths of the flames. Use the magic bolts to shoot at him, and his magic fork will be yours. What this is used for, is for me to know, and for you to find out (so there!).





ONCE YOU'VE MADE IT onto the second level, you're greeted by a beautiful woman. She gives you commands like 'come closer'. Follow these and you're rewarded with extra energy. Ignore these and she turns into a fierce bird, and bites your head off. Further on in the level, you need to get the Medusa's shield: this will protect you from being turned into stone in the confrontation.

IN THE DARK and mysterious woods, there's a Dragon waiting to snap your head off. This can't actually be killed. Force its head into an upright position and you're able to run past. How you do this is up to you.



THE WORD

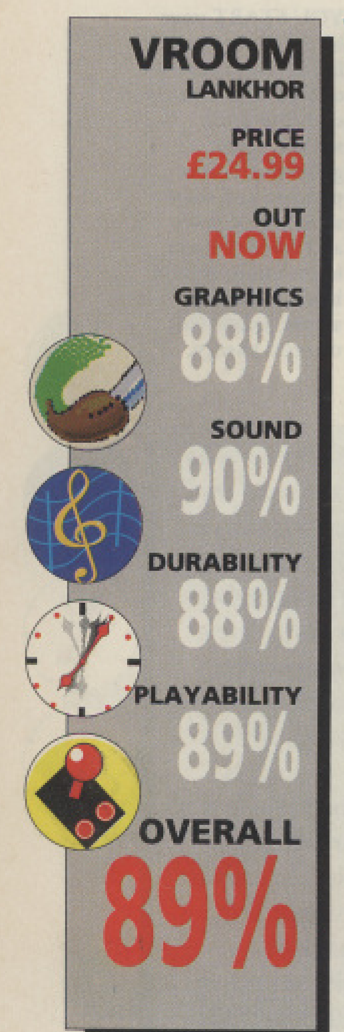
ON THE 8-BIT MACHINES, *Myth* was a massive hit, winning awards and acclaim alike. Obviously, System 3 has tried to emulate this on the 16-bit machines, but has it succeeded? Even though it's been a long time in development, it's been worth the wait. Myth looks like a standard platform game at first glance, but as you play through the levels you realise that there's a lot more to it. For a start, the feeling of control over the main character is exceptional (even when standing still, you can perform more than enough moves to kill everything in sight, making it a lot easier than the usual 'turn around to kill' game). The animation is also very well done: when you run along a platform, for example, you really feel as though you're giving it your all. Thankfully the detail doesn't stop there either. The enemy sprites and backdrops have been given an equal amount of attention to detail, and they all help the overall 'feel' of the game. Even the sound effects are meaty (one example is the 'thud' when you punch a skeleton). "This is all a bit like *First Samurai*, isn't it?" you're probably crying and well, yes you'd be right. Even though the main sprites are smaller and less detailed than Mev Dinc's semi–classic (and even though Myth doesn't have the harmonious sound effects), the same feeling of control is generated by both games and the speed blur is a dead rip–off. However, Myth has got more than enough variety to make it worthwhile. He may have started life on the C64 as a boy, but Myth has made it onto the Amiga and become a man.

Great graphics, great sound, great gameplay – great game!

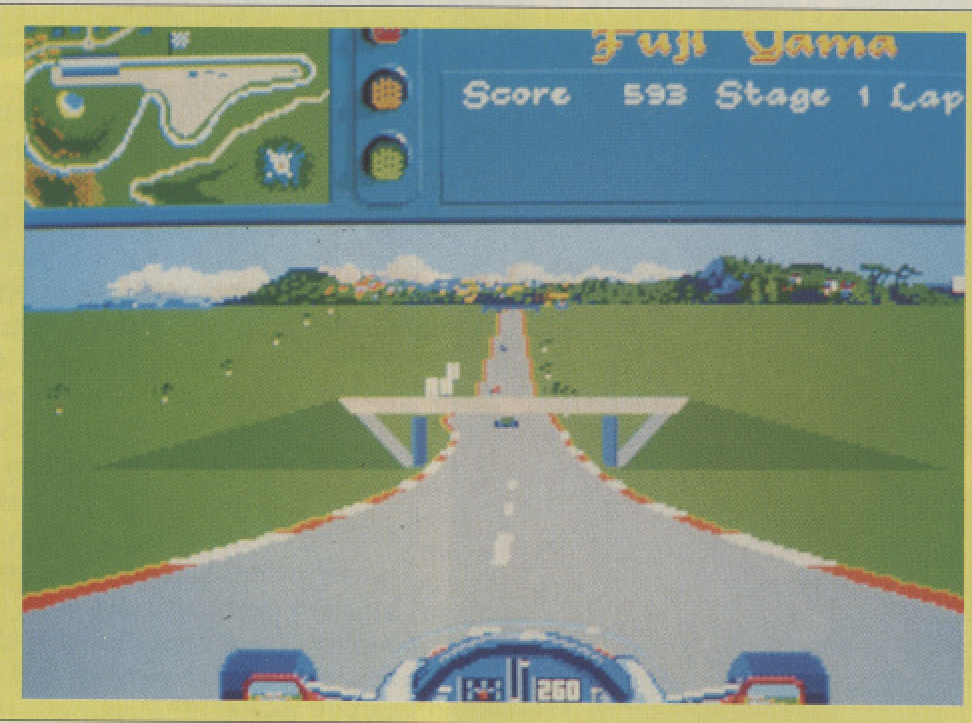
Jools Watsham



Is there room for another racing game? If it's as fast and playable as this is – Yes!



VROOM





THERE ARE TWO TYPES of racing game: the simulator, which MicroProse seems to have wrapped up with *Grand Prix*; and the arcade type which programming team Lankhor has chosen to attempt here.

Vroom has three main driving modes: arcade, racing and training. The arcade mode allows you to control the cars with either joystick or mouse and the aim is to get the overall highest score; the racing mode differs in that you can't use joystick control (which is easier by far) and the aim is simply to win the race. Finally, training mode allows you to choose any course and to practice with any amount of laps – to ease you into the control method.

If you get bored of thrashing the computer, you can link up your Amiga to your friend's and compete against each other – great fun!

A CRASHING EXPERIENCE!







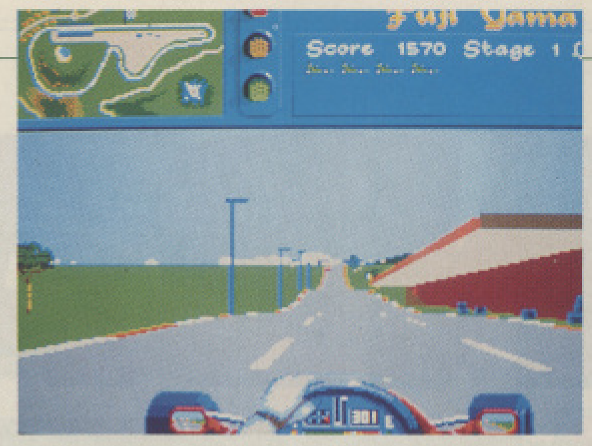
WHAT WOULD A RACE BE without the occasional crash? As you can see, the wheel goes flying if you happen to crash into a tree (not surprising really), then as quick as a flash it mysteriously comes back and you're fit to re-enter the race.

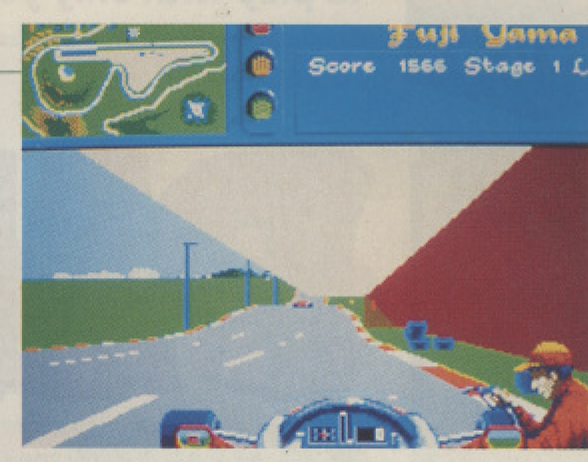


ROAD SIGNS ARE A MAJOR HAZARD, especially if you're catapulted into them when you take a bend too quickly!



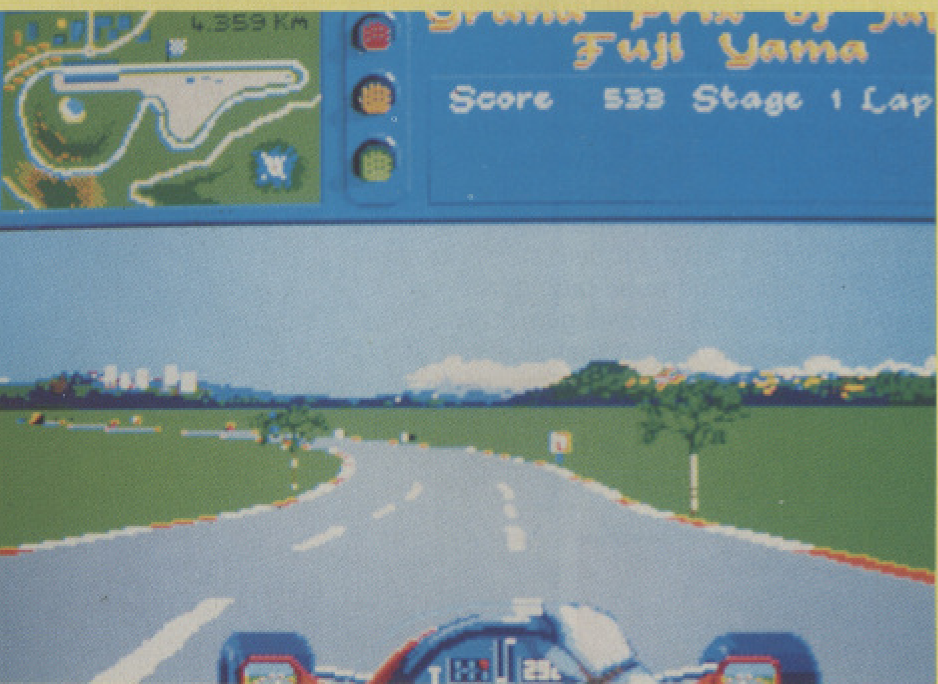
OTHER CARS are also an obvious obstacle. If you drive at 300kph up the back of another car you're sure to end up as a pile of scrap (with a capital C – if you know what I mean).





WHAT A PIT-Y (GROAN), you've run out of gas and you have to make a pit stop. When you manage to enter the pit (as slowing down in time tends to be slightly difficult when travelling at over 300kph), pressing 'T' tells the pit attendant to change your tyres and 'G' tells him to 'fill it up'. Then you have the task of getting out without being hit by another passing car.





THE RACING OPTION puts you against 15 opponents, all computer-controlled. You start in Japan on the Mont Fuji Circuit followed by Austria, France, U.K, Sweden and finally U.S.A (although the manual refers to these in a different order!). Apparently the circuits are identical to the real thing apart from added slopes, trees and bushes. You can choose between manual or automatic gears: with manual allowing use of six gears.



IN TRUE FORMULA ONE STYLE, a qualifying lap is required before each race. You're placed at the front and have to make a respectable fastest lap time if you want to qualify with a good grid position.



AS WITH MOST CAR SIMULATIONS there's an overhead map to help you out. This is extremely accurate and proves to be a bit of a life saver since you can see the little black dot that represents your car approaching hairpin bends. Other cars aren't indicated, so a few glances in the side mirrors might prove to be a help.

THE WORD

AS WITH EVERY RACING GAME, *Vroom's* computer-controlled opponents are all skilled drivers and able to take the sharpest of corners with ease. Although this is frustrating, it also adds a sense of competition and makes you more determined to catch up with them and to eventually overtake. The first thing that will strike you about Vroom is the speed – it feels great when you zoom away from a crash and go through the gears at high speed. The surrounding graphics and cockpit are more than functional and convey a realistic feel; that along with the sound effects generates a sense of 'being there'. The problem with the ST version was that you couldn't use the joystick control in the championships, and this took the overall mark right down. Luckily all Amiga owners are gifted with full joystick/mouse control. It's nice to see someone's listening out there. An easy to get into type of game – great!

A fast and fun Formula One game

Jools Watsham



Can't get near the tables at your local arcade? Never mind: now you can have four of the things in your own home! Yes, you too can learn to play with only your sense of smell

PINBALL

PINBALL DREAMS
21ST CENTURY ENTERTAINMENT

PRICE £25.99
OUT NOW

GRAPHICS 90%
SOUND 91%
DURABILITY 80%
PLAYABILITY 90%
OVERALL 89%

WE ALL KNOW the names DEF, TAK, BTB and that well-known favourite AAA. They're all the guys that you'll find on the high-score tables of virtually every pinball machine from Soho down to Brighton. But how do they manage to get their initials alongside scores that you wouldn't have thought were physically possible? Practice, my boy, practice. Unfortunately, not everyone can afford to have a full-size pinball table in their homes and the little Fisher-Price sets are just too embarrassing to be caught in possession of. Thankfully, pinball games are a dime a dozen on computers; it's just that most of them aren't much cop. 21st Century Entertainment, however, has changed all that. Read on to find out how you can transform yourself from an unpopular geek to an ultra-cool pinball wizard...



STEEL WHEEL is a tale of cowboys, Indians and railroads. As far as bonuses are concerned, it's almost as complex as *Railroad Tycoon*. Thankfully, it's a lot easier to play.

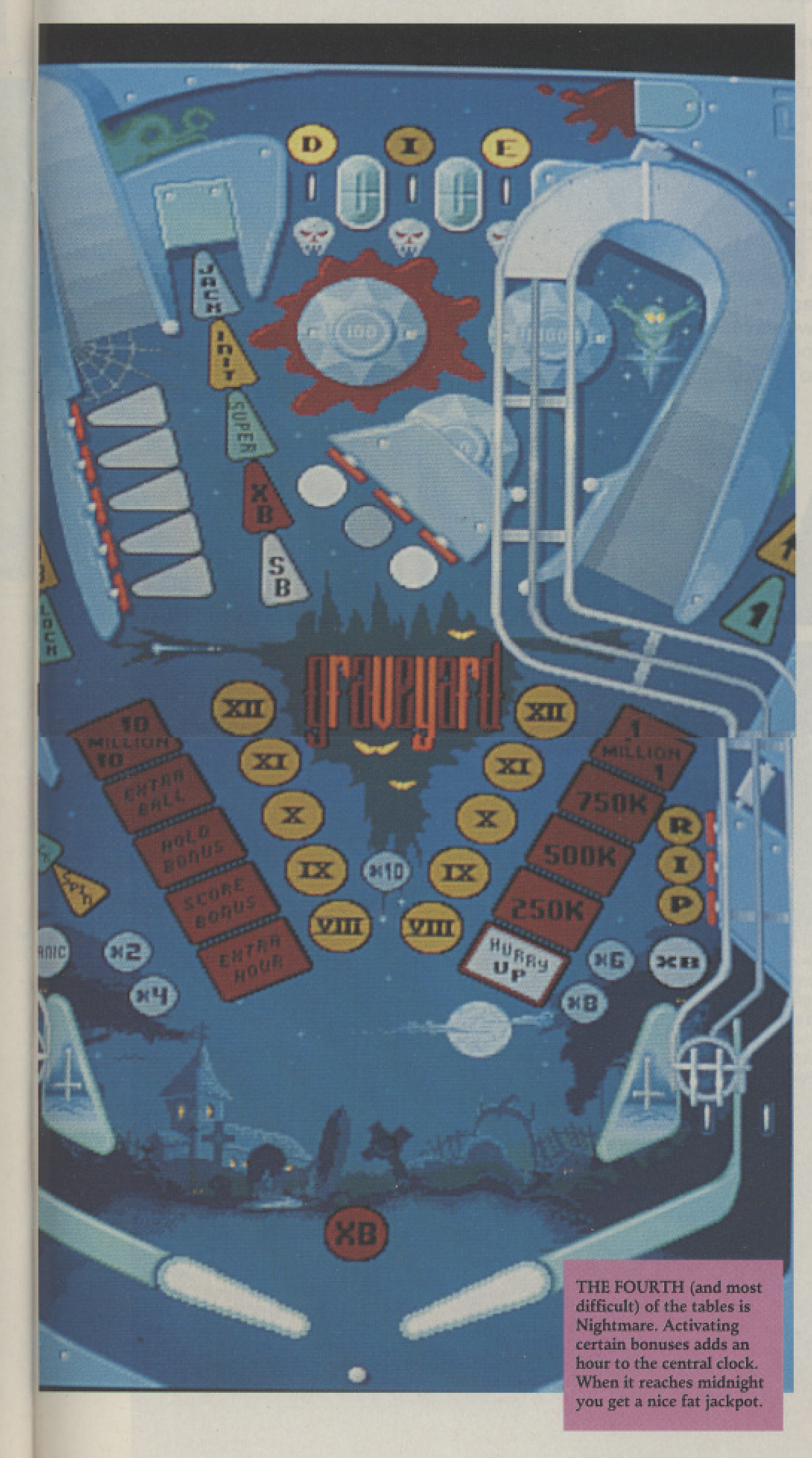


The Ignition table is the easiest of the four on offer.



BEAT BOX puts you right in the heart of the music biz. Climb the charts, go on tours and make pop videos, all for massive points, of course.

DREAMS



THE FOURTH (and most difficult) of the tables is Nightmare. Activating certain bonuses adds an hour to the central clock. When it reaches midnight you get a nice fat jackpot.

THE WORD

I DON'T LIKE PINBALL. I've never liked pinball, ever since I saw my first table in my local arcade. So why has *Pinball Dreams* got me throwing people off the Amiga, so I can flip the flippers and light the lights at every available opportunity? Beats me. What I do know is that it's an excellent pinball simulation. It's classy, professional and beautifully presented. From the superb musical scores that play throughout the game to the sheer speed with which everything moves, it's just such a slick piece of programming. That said, it *is* just pinball. Regular Tommys who can notch up a couple of million by merely twitching their eyebrows will no doubt never tire of the product, but for the average Joe, the four tables might seem a little limiting, with most of the features appearing on all of them. But this leads me back to my initial statement. Why does it have me – a self-confessed average Joe – gnawing at my desk with eagerness to get back and play it some more? It's probably something to do with the 'coolness factor'. Most people are put off playing pinball tables because they're no good.

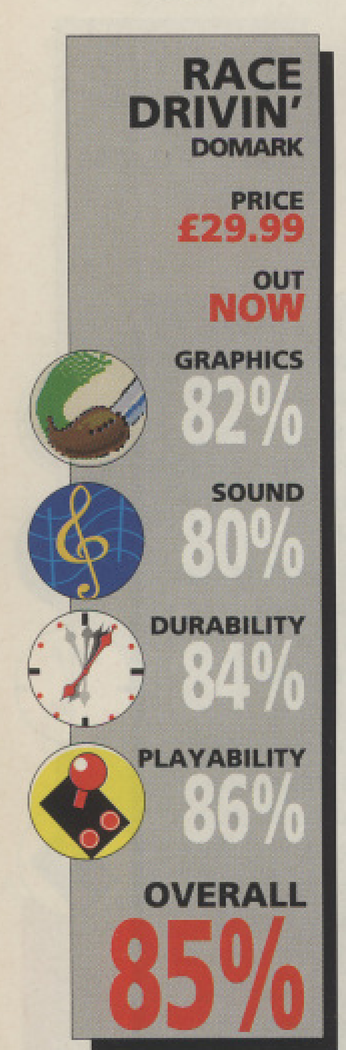
Very slick and professional pinball simulator

There's nothing more embarrassing than strolling up to the local *Son Of Mega Monster Meets Death Hurdlers Brother Two* table and amassing a mighty 20,000 points while the guy next to you has got crowds of girls around him as he passes his fifth 20 million in 10 minutes. Having four well designed tables in your own home ain't such a bad thing, especially when they're all as playable as these. This is a surprising game, providing well produced and highly addictive entertainment. At last you have a chance to practice the real thing in the privacy of your own home, where the only person who'll know how bad you are is yourself.

Paul Presley



Ever wanted to experience the thrills of executing a perfect three–point turn? Or the sheer excitement that goes with stopping on a hill without reversing? Tengen's 'realistic' driving coin–op allows you to do just that!



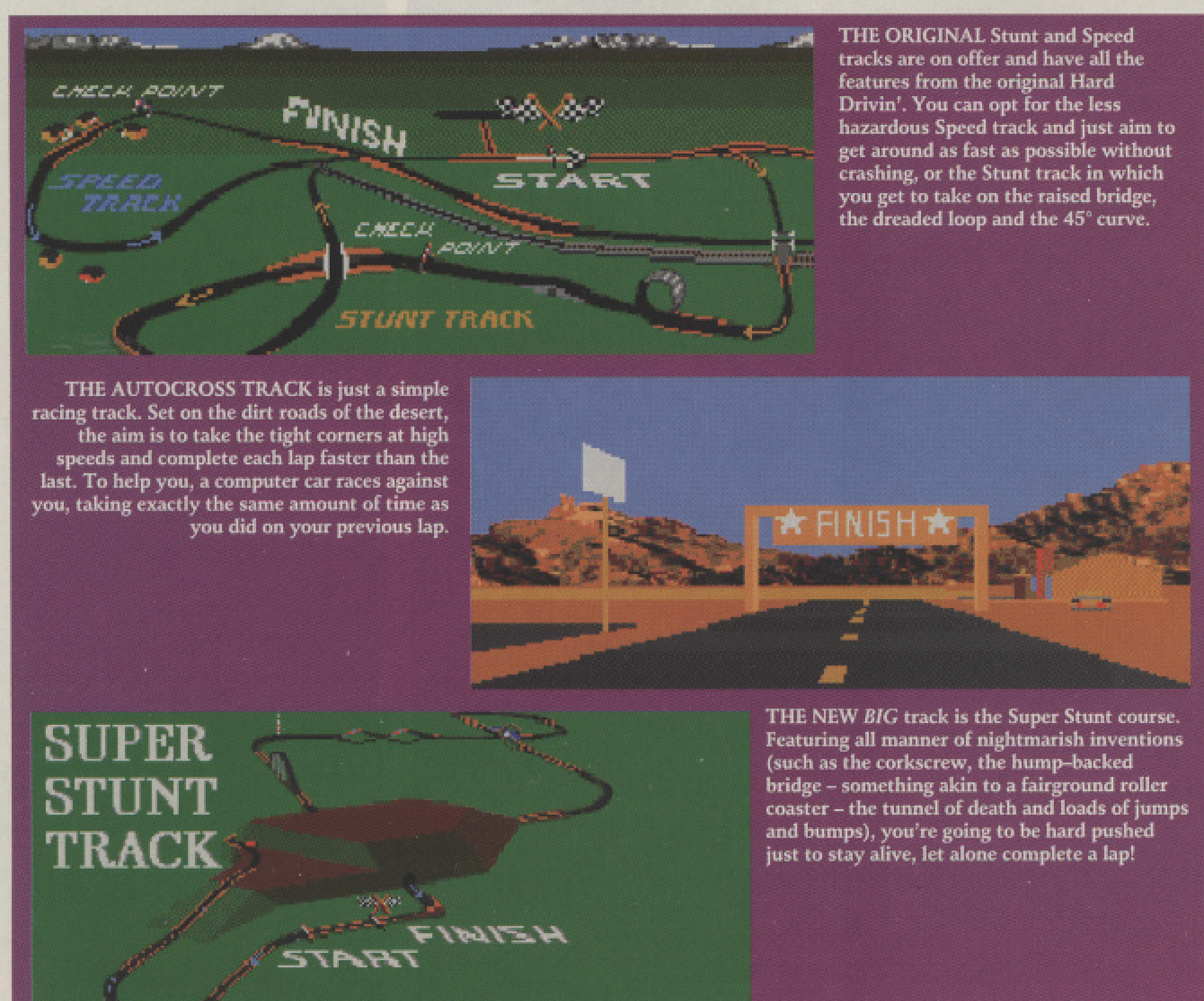
WE ALL REMEMBER *Hard Drivin'*, don't we? I've many fond memories of standing around the coin–op, watching the steering wheel, pedals and gear stick moving of their own accord. The game wasn't bad either, although it was extremely tricky for non–drivers like myself and I'd often spend the majority of the game falling off hills and smashing into trucks coming the other way.

Race Drivin' was just the same, only bigger... and harder. More hills to fall off, more trucks to smash into and even more ridiculous stunts to perform (such as the loop with gaps and the gravity–defying corkscrew).

Race Drivin' (The Conversion) contains all of the coin–ops features (barring the steering wheel, pedals and gears of course), including the new Super Stunt and the Autocross tracks and three new cars to smash beyond recognition. There's even a two–player link–up option, so that your Race Drivin' owning buddies can bring their machine around to your home (or vice versa), join up with a connector cable and race around the tracks together, ride over the loops together and plough into the roadside cows together.



RACE DR



THE ORIGINAL Stunt and Speed tracks are on offer and have all the features from the original Hard Drivin'. You can opt for the less hazardous Speed track and just aim to get around as fast as possible without crashing, or the Stunt track in which you get to take on the raised bridge, the dreaded loop and the 45° curve.

THE AUTOCROSS TRACK is just a simple racing track. Set on the dirt roads of the desert, the aim is to take the tight corners at high speeds and complete each lap faster than the last. To help you, a computer car races against you, taking exactly the same amount of time as you did on your previous lap.

THE NEW *BIG* track is the Super Stunt course. Featuring all manner of nightmarish inventions (such as the corkscrew, the hump–backed bridge – something akin to a fairground roller coaster – the tunnel of death and loads of jumps and bumps), you're going to be hard pushed just to stay alive, let alone complete a lap!



ALL THE USUAL car simulation features are here, from the dashboard with speedo, rev counter, fuel gauges and gear indicator, to the usual three-dimensional cars, houses, road signs and cows.



ONE OF THE MORE familiar obstacles (familiar, that is, to Hard Drivin' aficionados) is the raised-platform bridge. It's fairly simple to negotiate, just build up enough speed, hit the ramp and let 'er fly. Of course, if you're going too fast, you may end up landing at a rather fatal angle.

RIVIN'



WHENEVER YOU crash, you're treated to a brief glimpse of your final moments from outside the car. Watch as you plough into the mountainside or fall from the very top of the loop as gravity deems you're not going fast enough and decides to lend a hand.



EACH COURSE has a number of checkpoints to pass through. These grant you extra time to complete the rest of the track and it can be maddeningly frustrating to run out of time just in front of the line.



THE MOST FEARED stunt in the entire game is the corkscrew. This little terror sees your car hurtling through 720° (or more likely hurtling towards the ground) and is half the width of a normal loop. What's worse, you can't drive around it either.

THE WORD

RACE DRIVIN' **had one major obstacle standing in its path before work had even begun on the conversion of Tengen's classic coin-op. The whole basis for the cabinet was that RD was as close to real driving as you'd get in an arcade, from controls to presentation. How you can adequately convert such a technical monstrosity to a humble home computer is an extremely tricky problem. Domark appears to have answered it by going for the basic playability of the machine-based game and adding all the frills on top until it ran out of room. The result is a surprisingly playable conversion. It's not without its drawbacks though. The 3D, although hardly terrible, isn't nearly as good as you would have thought it could be, especially when you consider the technical achievements of the coin-op on which it's based. Okay, a humble 16-bit is hardly a coin-op, but there have been other 3D games that have had far more convincing (and solid) filled-vector graphics. This sacrifice of detail does mean one thing, though: it moves like a rocket (or a very fast sports car at any rate). Even with all the background detail on, it's fast and once you find the sensitivity setting that best suits you, you can really fly round some of the courses. The controls are a little tricky to get used to (especially with a mouse), but if you remember that this isn't *Lotus 2* or *Outrun* but a realistic driving game, you'll soon get the hang of 'swinging the wheel' from left to right and straightening out as you come off a curve. It's the speed that saves Race Drivin' from driving you round the bend with irritation (pun fully intended). Trying to master the controls while maintaining enough speed to keep playing is a sufficient challenge for most computerised driving fans and since Race Drivin' incorporates all the original tracks and features from Hard Drivin', you're essentially getting two games for the price of one. Which is pretty good value all round.**

Not as technically impressive as it could have been, but still very playable

Paul Presley

If you're strapped for cash and you need a game to while away those early morning hours, this is the place for you...

CHEAP AND CHEERFUL

RATING



JUST GET IT NOW! (Worth Stealing)



GET IT SOON! (Worth Buying)



GET IT SOMETIME! (Worth Borrowing)



GET IT, IF YOU WANT! (Worth a small peek)



DON'T GET IT! (Worthless)

GOLDEN AXE

STAR BUY

16 Blitz Tronix £9.99



GOLDEN AXE (90%, ISSUE 27must have been the best coin-op conversion of its time (and probably still is).

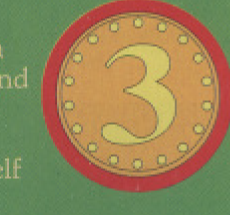
The evil fiend Death-Adder has conquered Yuria and killed most of its people. As if that wasn't enough, he's now kidnapped the King and Princess and is holding them in his castle. To add to Yuria's troubles, he's pinched the Golden Axe, which is the land's magical mascot. He's vowed to kill the King and Princess and smash the Golden Axe if the remaining inhabitants of Yuria don't bow down to him. There's no one left to help them, except you and your merry band of men... and one woman.

Golden Axe is basically a revamped slash 'em up. Move from left to right disposing of countless enemies, collecting power-ups on the way. You can take control of either Gilius Thunderhead, the axe wielder, Ax-Battler, the sword swiping hero or Tyris-Flare, the sexy sword swisher. Each has his own 'super swipe' which gives a mighty thwack to the receiver. If that's not enough, you can use your special weapon which is a kind of smart bomb: the more weapon-ups you collect the stronger the weapon becomes.

To judge Golden Axe by its appearance and overall presentation, simply look at the coin-op. It's a dead-spit of its big brother, in sound, graphics and playability. Basically, you can't go wrong with this buy. Buy!

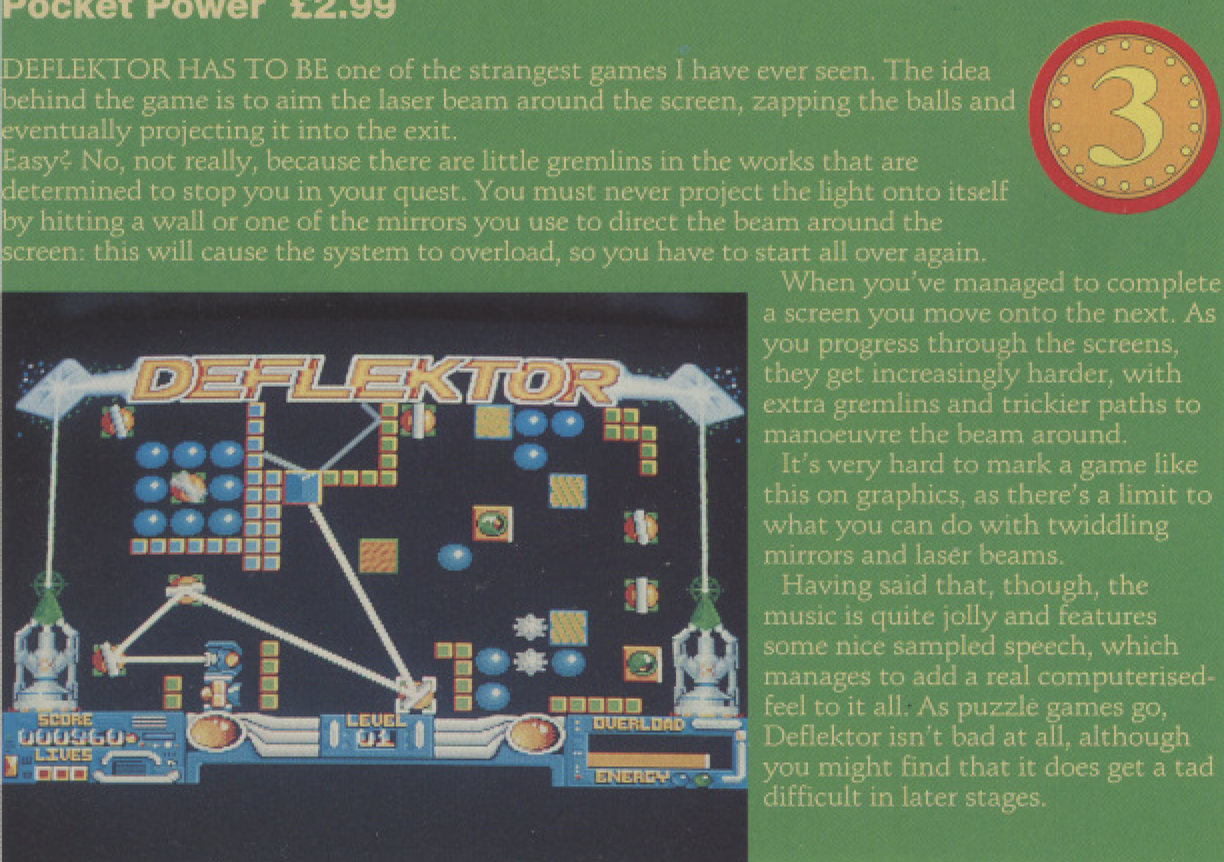
DEFLEKTOR

Pocket Power £2.99



DEFLEKTOR HAS TO BE one of the strangest games I have ever seen. The idea behind the game is to aim the laser beam around the screen, zapping the balls and eventually projecting it into the exit.

Easy? No, not really, because there are little gremlins in the works that are determined to stop you in your quest. You must never project the light onto itself by hitting a wall or one of the mirrors you use to direct the beam around the screen: this will cause the system to overload, so you have to start all over again.



When you've managed to complete a screen you move onto the next. As you progress through the screens, they get increasingly harder, with extra gremlins and trickier paths to manoeuvre the beam around.

It's very hard to mark a game like this on graphics, as there's a limit to what you can do with twiddling mirrors and laser beams.

Having said that, though, the music is quite jolly and features some nice sampled speech, which manages to add a real computerised-feel to it all. As puzzle games go, Deflektor isn't bad at all, although you might find that it does get a tad difficult in later stages.

VIZ

2

16 Blitz Tronix £9.99

PROBABLY THE MOST outrageous 'adult comic' became the most outrageous computer game and has finally been re-released on bulging budget form. Lummy! Way aye mun, and all northern things that. With *Viz - The Computer Game* (68%, Issue 32) you get to choose between Johnny Fartpants, Buster Gonad or Biffa Bacon. Once you've chosen the character that suits you the most, you have a little limbering up to do. Johnny exercises his rear flaps by farting his way up the flatulence scale, Buster uses his unfeasibly large testicles to squash dough and Biffa either smashes bricks or downs as many pints as possible. Once that's all over with, it's onto the race where our man on the telly, Roger Melly is commentating. Make your way through the obstacle course pushing and shoving your way past the other two. Tree stumps and holes are just a few of the things that lay ahead.

The look of Viz has been captured brilliantly, although the same isn't true of the language (thankfully). Having said that, though, it's not much of a game: the programmers seem to have relied solely on the license and not on game-play. Which is a shame really – this title could have provided hours of rip-roaring fun.

OTHER RELEASES

SHADOW WARRIORS

£7.99 (The Hit Squad)

NAVY MOVES

£7.99 (The Hit Squad)



CARTOON COLLECTION

£24.99 (Code Masters)

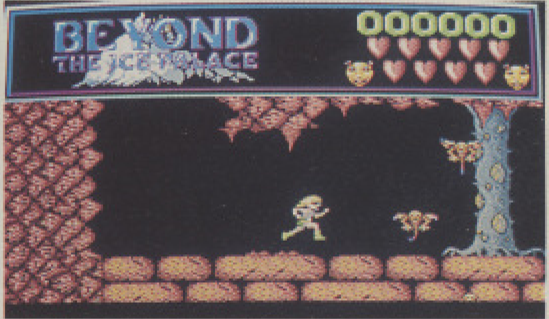
BEYOND THE ICE PALACE

1

Pocket Power £2.99

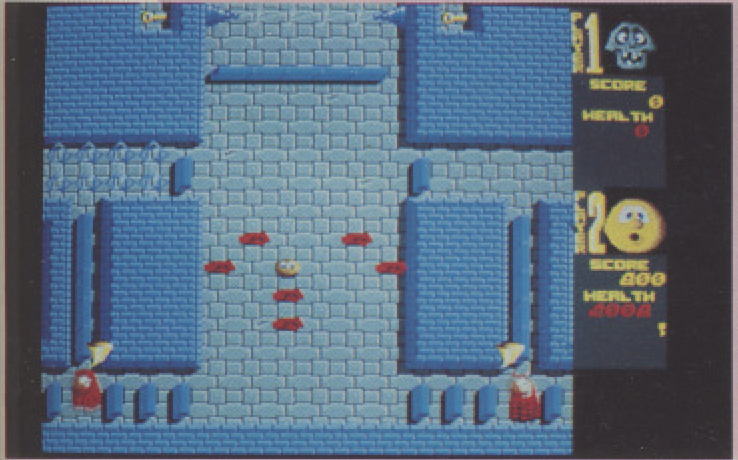
THINK OF A LAND, far away and full of mystical creatures. You're now entering... *Beyond The Ice Palace*. This place could have been a dream, but there's one slight problem: good and evil don't get on at all (what a surprise). The nasty evil forces have taken it upon themselves to be extra devilish this month. They killed innocent woodcutters and burnt down their houses with their families still in them (at least that'll stop all the trees being cut down for no reason – thanks chaps!). The good people are beginning to see that everything isn't what it was and have decided to appoint one person to sort it out. They fire a magical arrow up into the air, and the person who retrieves it will find himself in a weird and mystical adventure.

Yeah, you guessed it, you're the idiot that picked up the arrow, and now you're going to pay for it. Helping you on your quest are a couple of spirits that cause quite a bit of damage to the evil minions that prowl the forest. Simply make your way through the fantasy worlds trying to survive, while picking up various energy replenishers and extra bonuses.When you first start playing Beyond The Ice Palace, you would think you're relaying on a C64. The graphics look as though they're a straight port. The music and playability both match the standard of graphics and all in all produce a completely unplayable and unjoyful game. Don't get it – unless you want a good laugh!



PUFFY'S SAGA

Hit Squad £7.99

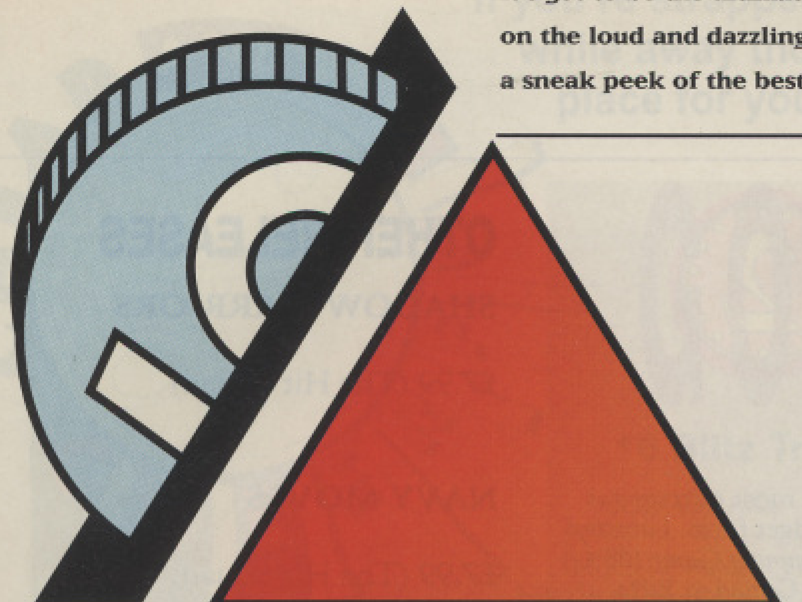


Hoorah! Puffy's back. You all remember our fluffy friend. He appeared on our cover disk many issues ago, and now he's bouncing back with a vengeance. *Puffy's Saga* (69%, Issue Four) needs you to guide him (or the girlie version, named Puffin) around the *Gauntlet*-type mazes. On the way you'll encounter fire-breathing dragons and blood-sucking blobs, to name but a few of the adversaries. The aim of the game is very simple: make your way through the levels, collecting keys, opening doors and generally looking after yourself.

Puffy's saga was obviously modelled on Gauntlet, and it bears a lot of visual similarities. The main difference is the cute sound effects such as 'Yeum!' and 'Puffy, you will die!', which add a great sense of fun. Although it looks good and sounds good, it plays quite tediously. Simply plodding around a maze, getting lost and resetting your computer in frustration isn't my idea of fun.



It's got to be the ultimate fantasy for every joystick jockey! Rik Haynes, unleashed on the loud and dazzling amusements of this year's ATEI show in London, brings you a sneak peek of the best stuff there...



ARCADES

Commander - Rediffusion

AFTER MUCH SPECULATION AND RUMOUR, Rediffusion Simulation finally unveiled a fancy arcade machine, based on technology normally reserved for military simulators. And this one can fit into any backstreet arcade in the country. *Commander* is possibly the greatest model in the style of dizzy hydraulic machines much loved by Sega. Looking like one of those futuristic 'people carriers' from Japan, this fully enclosed capsule could provide the ride of your life.

Rediffusion Simulation reckons the high-resolution 3D computer graphics and CD-quality stereo sound are way ahead of anything else currently available to the public. Its most unusual feature is the ability to simultaneously satisfy two players at the same time. Using a sensor built into the seat, the software will automatically adapt to suit a single or double-player game. In an air combat simulation, for instance, one person would fly the plane while the other took care of the weapons systems.

The Addams Family - Williams Bally Midway

THEY'RE CREEPY, spooky and ready to accept your cash in large doses. Joining the new pinball renaissance, *The Addams Family* is the newest creation from the company that made it all possible. Williams Bally Midway introduced the first pinball game to feature a 'tilt' mechanism back in 1932 and has constantly striven to bring innovation to this enduring pastime. From the award-winning designers of *Funhouse,* The Addams Family has a full musical score that will have pinball-crazy punters snapping their fingers for more. There's also sampled speech from Raul Julia and Anjelica Huston who played Gomez and Morticia in the popular movie.

Meanwhile, rival pinball wizard, Data East, was showing its interpretation of another big budget movie currently doing the rounds in the popcorn palaces, or, to put it another way, multiplex cinemas of this world. *Hook* has arrived just in time for the film's release next month.



Battle of the Solar System - Jaleco

JALECO IS BRINGING THE THRILL of giant robot warfare to these shores, with a second arcade license from MicroProse. Following widespread criticism about the complexity of the arcade incarnation of *F-15 Strike Eagle,* this release has far fewer controls and more immediate aims to contend with. It's really just an excuse for a shoot 'em-up with fancy 3D graphics and thumping sound effects.

Fans of the *Battletech* saga will love the cast of forbidding warrior droids, although what they'll make of the surreal backdrops is another matter. A *Battle Zone* for the '90s has finally arrived.



Guardians of the 'hood - Atari

USING THE IMPRESSIVE digitised graphics technique first seen in *Pit Fighter, Guardians of the 'Hood* is another cocktail of martial arts crime fighting from Atari Games. The story is a familiar one: Dreads and Shavers, a bunch of strangely named gangs, have taken over your neighbourhood, and the scene is set for another romp of grab and bash over a series of horizontally-scrolling screens depicting everyday life on the streets of New York. A maximum of three players can take part and there's a choice of four heroes, each with individual rough 'em-up skills and experience, plus a chance to control three gang bosses once they've been beaten into submission and converted to your side. Anything lying around, such as dustbins and parking metres, can be picked up and used to defeat your enemy. Every character has been created from videos of live actors going through their moves and falls. As a result, the images are far more realistic than other games in this genre.

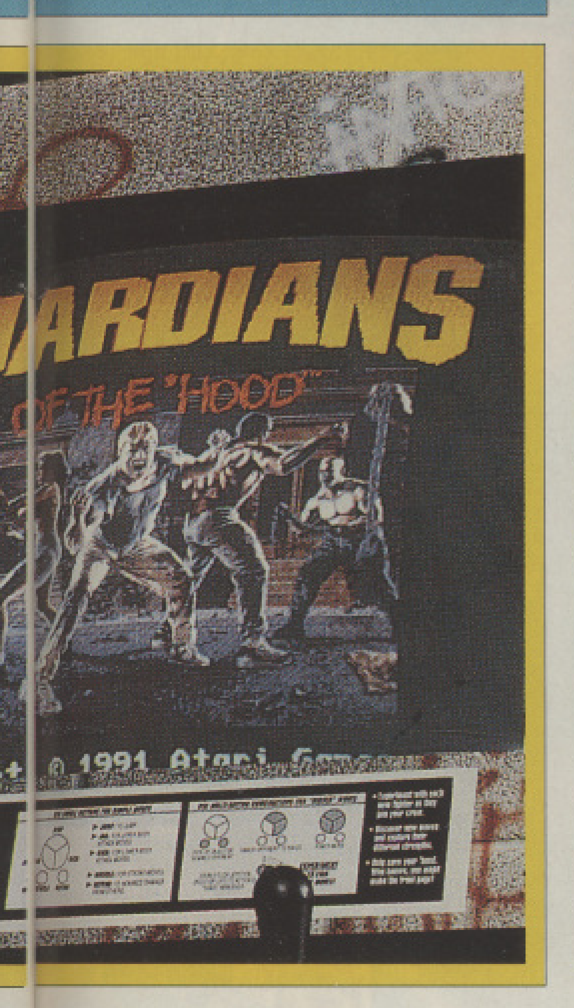












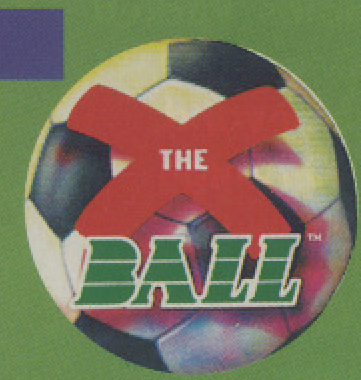
BEST OF THE REST

Thunderblaster - Irem



THIS IREM EFFORT is in the classic tradition of fast blasts and some tasty power-ups. The kids should be quiet for a few minutes as they're hypnotised by the myriad of colourful sprite attack patterns pouring down the screen. The designers of *Thunderblaster* have been working overtime on the seven 'hypergraphic' battlefields waiting to be explored.

X the ball - Rare



TAKING SOME time off from producing best-selling Nintendo games, Rare has brought the really popular part of tabloid newspapers to the video screen. The idea is to simply mark the spot where you think the football might be in a series of digitised scenes from various soccer matches. Instant prizes are awarded for players with a keen eye and magic touch.

Who shot Johnny Rock? - Atari



I DIDN'T MUCH enjoy this sequel to the Mad Dog McCree laserdisc western. Another target shooting game using an Amiga, Sony Laserdisc, Pioneer 45-inch rear projection TV and infrared pistol, Who Shot Johnny Rock? is a gangster story from Atari Games Ireland and American Laser Games in New Mexico, USA.

Grand Prix star - Jaleco

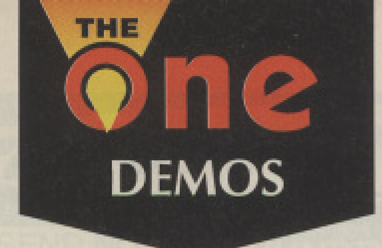


AS JAPANESE VIDEO game developers and players are fascinated by racing simulations, it's only natural that the next production from Jaleco should be of this type. *Grand Prix Star* boasts the usual assortment of goodies such as a shaking steering wheel, three Formula One tracks from around the world and changing driving conditions. It even allows up to four player competition using a direct cable link between each console.

Spaceball - Jaleco



AND FINALLY, LADIES AND GENTLEMAN, we have the best novelty act currently on offer. The next time you enter a nightclub, ice rink, bowling alley or shopping centre, you could be confronted by the gut-wrenching *Spaceball* from G-Force. This is a leisure ride which is loosely based on some of the equipment used by NASA to train astronauts. Just climb inside the mobile rings and see how long you can spin around before the thought of that greasy bacon sandwich eaten at lunchtime seems all too much and you throw up!



If you're in a dilemma about which demo to buy, shuffle on down to this month's PD section. It could change your life (but probably won't).

DEMOS

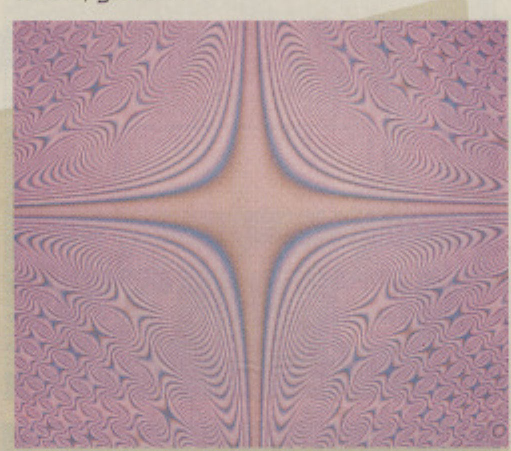
WE'VE HAD HUGE NUMBERS of disks flying through The One's letter box this month. Most of them don't even approach the kind of standards that discerning readers like yourselves demand, so we've selected the choicest and most tender demos and games from the whole crop just for you. As well as the off-the-wall Pick of the Month, we've got a barrel full of 'ageing classics' (does anyone out there remember *Missile Command* and *Gravitar*?), the kind of psychedelia that blows your socks off and takes your feet with them, and one of the best music demos for some time. So, sit back, relax, and enjoy the ride.

END OF THE CENTURY 1999's Rabbit Skier is typical of their Ray-Traced Dreams collection: surreal, lifeless, and good to show off to your mates.



PICK OF THE MONTH RAY-TRACED DREAMS

This is a collection of seven surreal ray-traced pics from French programmers, End Of The Century 1999 (17-Bit disk 1605). They are all high quality efforts (even if some are a bit lifeless), and show just what your Amiga can achieve – it's the kind of demo you can stick on the machine and leave running when friends come round. You've probably already seen the ray-traced rabbit skier on this page, but the six others on the disk are equally strange. They include a still-life egg, spoon and salt cellar, a weird bird-cum-jet, a 50s-style kitchen, a catamaran and a completely hatstand road warning sign mounted on what looks like a futuristic car park. All this and a crazy soundtrack, too. Gibber, gibber...



ALL YOU NEED to make the party complete: psychedelia from Symbiosis.



THIS IS JUST part of Razor 1911's Voyage Demo – you also get a lengthy musical track and a cute animated block-man.

MORE DEMOS

17-Bit has a couple of other quality demos this month, on disks 1603 and 1604. 1603 gives you a whole monitor full of stomach-churning psychedelia sequences from Symbiosis. It includes some pretty unprofessional ray-traced balls (knocked together, as the programmers admit, in three weeks) and a very long wait before the main event – but the finished result is well worth the wait. 1604 is a contribution from Razor 1911 to a demos competition in Aars, Denmark is known as Voyage and features a few 3D polygon spacecraft and robots, some neat variations on the parallax/rotational starfield effect, a cute, superbly-animated block-man, and plenty of music.

A MUSICAL INTERLUDE

While we're on the subject of music, Virus Free PD has the TEF Giga Mix (disks 2122 A and B). It features over 18 minutes of non-stop music on two disks, with some of the clearest speech you'll hear on your Amiga. And that's all there is to it: anyone who wants to listen to the kind of slammin' baselines their machine is capable of should check it out.

AND NOW THE GAMES...

We've had a mixed bag of games this month, with a pair of nifty efforts rifled into the old onion bag by Virus Free PD and Software Expressions, and a couple of disastrous own goals that would disgrace any Amiga anywhere at any time.

Virus Free disk 2113 contains *Crazy Pipes*, a game that plays so much like *Pipemania* that it could be its twin brother, except that it doesn't look all that much like the classic puzzle game. The object is to plonk a group of pipe pieces onto a grid to form one long, continuous pipe through which water can flow. You have a time limit before the water actually does begin to flow, after which it's a frantic scramble to put down the right pieces in the right place at the right time. It's not the best version of the game around (the full-priced original is), but it should keep you bashing your monitor in disgust and frustration for many an hour.

Meanwhile, Software Expressions is determined not to be left out in the games compilation stakes: they've just released their Games Galore volume 8 collection (disk G127). This bunch of goodies includes some of the best of the classics of yesteryear, including *Missile Command* (even without the three missile-base firing system it's nerve-wracking until your last city is nuked), *Space Wars* (a *Gravitar* clone with more options than you could ever need), *Cave-Runner* (a *Boulderdash* lookalike) and *Colossal Cave*. Also included is *Tripppin*, one of the weirdest puzzlers you're ever likely to encounter, and *Spades*, a basic card game. None of these could stand on their own as



DEMOS

PD releases, but as a compilation they're well worth checking out.

Also worthy of attention for nostalgia freaks is Software Expression's disk 151, a humble tale of life at school. Do you yearn for the heady days of text-only adventures, with parsers limited to single commands, and crudely-typed and badly written text? Then this AMOS game is for you.

However, the mason's handshake for the oddest release of the month has to go to Addware's prize game, *Airmania*. Promising you a free air trip round the world if you can finish it and complete a simple tiebreaker, it's one of a range of similar prize games with which Addware intends to take Europe by storm.

Unfortunately, it's also a huge turkey: if you can stop laughing at the main character, you soon find out how unoriginal and basic the gameplay is. The aim is to catch a flight at Pi-Land International Airport by completing three levels within half an hour – and yes, it is as dull as it sounds...

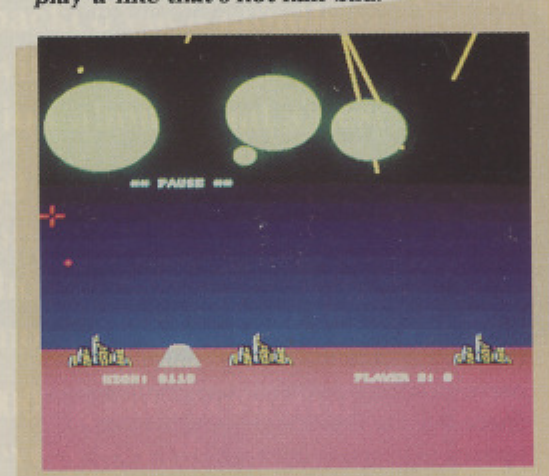


ALMOST 20 MINUTES of non-stop music on two disks: TEF's Giga Mix.

VIRUS FREE'S Crazy Pipes: a Pipemania play-a-like that's not half bad.



THEY DON'T MAKE games like this any more. Nor should they: it tempts you with a free trip around the world, then makes sure the action is so dull that you don't want to play it.



NOW THAT the Cold War is over, we can all get back to enjoying the simple, harmless fun offered by Missile Command, on Software Expressions' Games Galore Volume 8 disk.



SPACE WARS looks and plays like that grey-haired coin-op, Gravitar – and it's just one of a six-game compilation from Software Expressions.

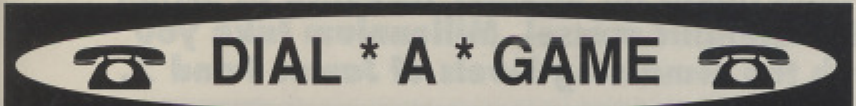
WHERE TO GET THEM

The games and demos mentioned above can be bought from the following libraries. Some supply disks considerably cheaper than others, so it's worth shopping around. Regular users of 17 Bit Software's library should note their new address.

17 BIT SOFTWARE:
1st Floor Offices, 2/8 Market Street, Wakefield, WF1 1DH. Tel: (0924) 366982.

SOFTWARE EXPRESSIONS:
Hebron House, Sion Road, Bedminster, Bristol, BS3 3BD. Tel: (0272) 637634. Disks £1 each + 70p UK postage.

VIRUS FREE PD:
23 Elborough Road, Moredon, Swindon, Wiltshire, SN2 2LS. Tel: (0793) 512321.



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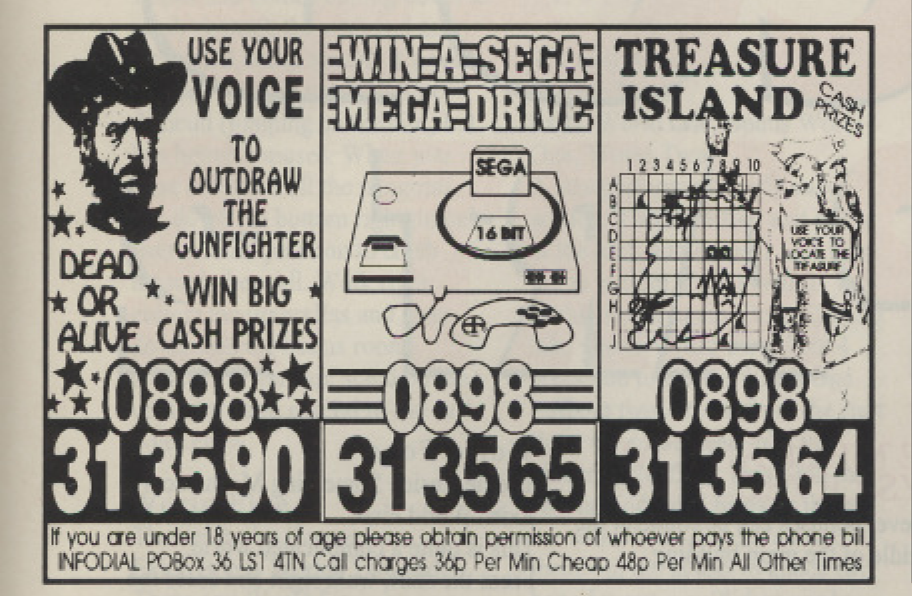
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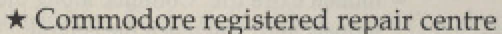
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TIPS

APRIL 1992

And now the end is near. And so I face the final curtain. We've come to the end of an era, my friends. I write these words with a slight tear in my eye: for the past year, you people have been my life. I've put my all into bringing you tips such as the Kick Off **Soccer School, the famous** Silent Service 2 **tips (which have been nominated for an award, I'll have you know) and the infamous** Blues Brothers **maps. But no more. I'm leaving** The One **for pastures new and the Tips section will take on a new form, a new guise, be under new management so to speak. So, to all of you I say goodbye. Be kind to whoever takes over, it's a tough job but you were all so kind to me. Thank you.**

BRIAN NESBITT

Time once again for another fish-slice of action with the metallic mussel. Millennium take you through the remaining levels of James Pond 2.

ROBO COD PART 2

THE MECHANICAL TOYS LEVEL

After-level bonuses can be found at the top middle of the main building.

World One

Theme: Not Much
Exits: World Two
Use the enemies to bounce up to the head-blocks and bonuses.

World Two

Theme: Runaway Train
Exits: World Three
This is the first constantly scrolling section. There are only a few enemies. To complete it, just avoid being trapped.

World Three

Theme: Girders
Exits: Bonus Room One and World Four
Quite a difficult section. Near the middle of the world are three red jumping enemies. Above the middle one is a hole in the roof. Bounce on the middle jumper to hit the hole – this leads to Bonus World One. After the bonus section you'll return to this point.

BONUS WORLD ONE

Exits: World Three
Bounce on the enemies to go up. This is a little difficult to achieve, but it's worth it. At the top is a complete fill-up of lives and batteries. Remember, on leaving this section through the hole in the floor, you'll drop back into World Three where you left it – above an enemy and a hole in the floor – so be prepared.

World Four

Theme: Inside Something Mechanical
Exits: World Five
This is quite a complicated world. From the start, walk right and enter the small cavern above. Walk through the right-hand wall of this cavern for some bonuses. Retrace your steps, then continue to walk right. Collect the bells from the next small cavern you drop into. The next cavern (in the roof) contains two penguin bonuses. Walk past these into the left-hand wall for a hidden extra life. Continue along the tunnels until you reach the central junction. There are four tunnels from this junction, the top left is where you came from and is finished with. The top right one appears to go nowhere – there's nothing up there for you. Walk down the bottom right tunnel (slowly) towards the wall. Walk into the wall, which will throw you into a new room. The obvious exit from this room is into the wall on the left which leads you back to the central junction. Instead of the obvious route, it's possible to walk through the right hand wall into a narrow tunnel. There are some bonuses up there and you still end up a little way back from central junction.

There are two things you must do from the central junction. First take the bottom left tunnel to collect the penguins and secondly, run down the bottom right tunnel at speed to crash through the wall – the exit pole is this way. When you go down the bottom left tunnel, you will come to a long drop on the left side of the screen, with an elevator at the bottom. There are several rooms on the right of this lift

shaft. There is a penguin in each of these rooms. When you've dealt with them all, drop onto the elevator platform and, as you rise, jump into the first snicket in the wall and wait until the elevator has gone by. Next, drop down the shaft before it re–initialises at the bottom. Walk right. You may walk into the 'elevator wall' to get back to central junction (having collected all the penguins), or walk up the slopes and come running down to crash through the wall and into the sealed bonus rooms. It's your choice – the top room is more difficult (jumping on the bird) but has better bonuses. When you have collected all the penguins, run down the bottom right tunnel from central junction to crash through the wall. Walk right, collect the umbrellas and drop down into the bonus room. Collect all you can, stand on the up arrows and extend to the exit pole. Phew!

World Five

Theme: Roller Coaster
Exits: Bonus Worlds Two and Three and World Six
There appears to be very little in this world except curvy tunnels to have fun running around in. At the bottom of every curve there is a hole in the roof containing something nice. The first two lead to Bonus Worlds Two and Three and the next three are coins, lives and batteries. To the right of the exit pole is an extra tunnel. To hit it, run from half way down the last slope. If you manage to get into the extra tunnel, at the very right hand end of the world are 200,000 points, hiding in the roof.

BONUS WORLD TWO

Exits: World Five

BONUS WORLD THREE

Exits: World Five

World Six

Theme: Train Tunnels
Exits: Tower Screen
Travel right from the start point, up the incline and knock a train out of the head–block. Jump on it to reach the tunnel, top left. In here you can get your car and totally zap this section. Also, in the small room, there are two extra lives hidden in the higher side walls. At the top of the second slope from the starting point there is a room below you which you cannot enter. Go to the bottom right of the section and jump on the plunger – this will open the door for you (kill all the enemies with the car before entering because you'll lose it here).

THE CLASSIC BOARD GAMES LEVEL

World One

Theme: None
Exits: World One, Bonus World One, World Two
A straightforward, fairly easy section. There are four exit poles at the end, numbered 1 to 4 from top to bottom. Pole 1 returns you to this world again. Poles 2 and 3 take you to World Two. Pole 4 takes you to Bonus World One.

About two screens from the start there are some head–blocks hidden in the floor. Don't kill the second and third birds as there are some head–blocks above them. Hit the blocks to knock two batteries out, you'll then need to jump on the back of the birds to reach them.

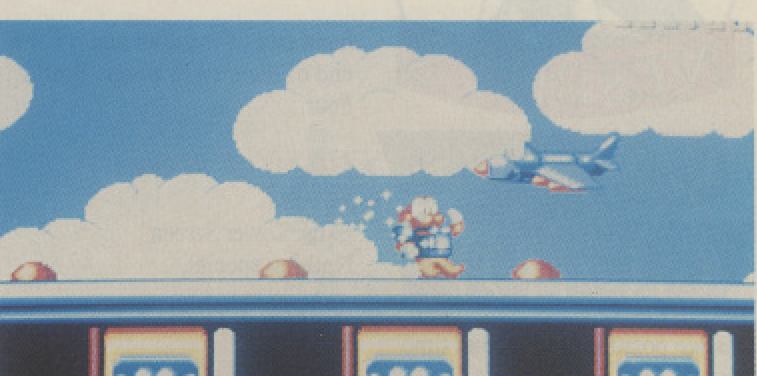
BONUS WORLD ONE

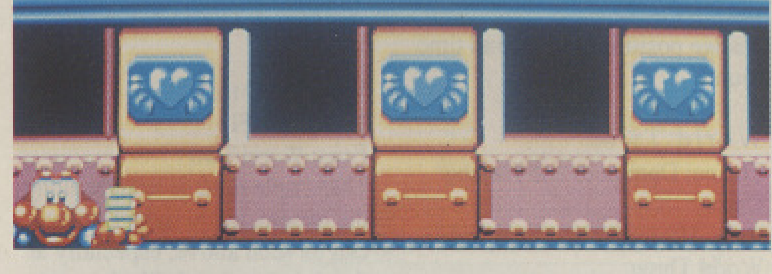
Exits: Bonus World Two
You have a choice to go left or right from your starting point, you can't go both ways. To the right there are three bad head–blocks (containing poison), to the left there are three good head–blocks (with extra lives). There are also two exit poles, both of which take you to Bonus World Two.

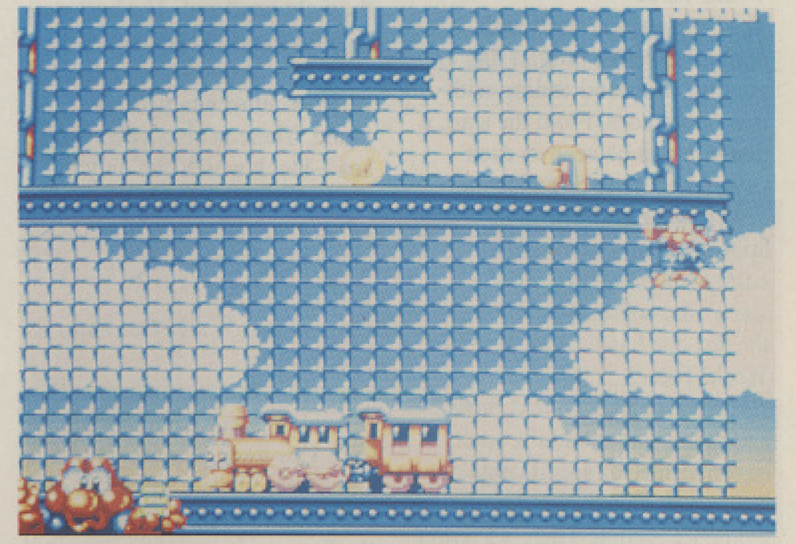
BONUS WORLD TWO

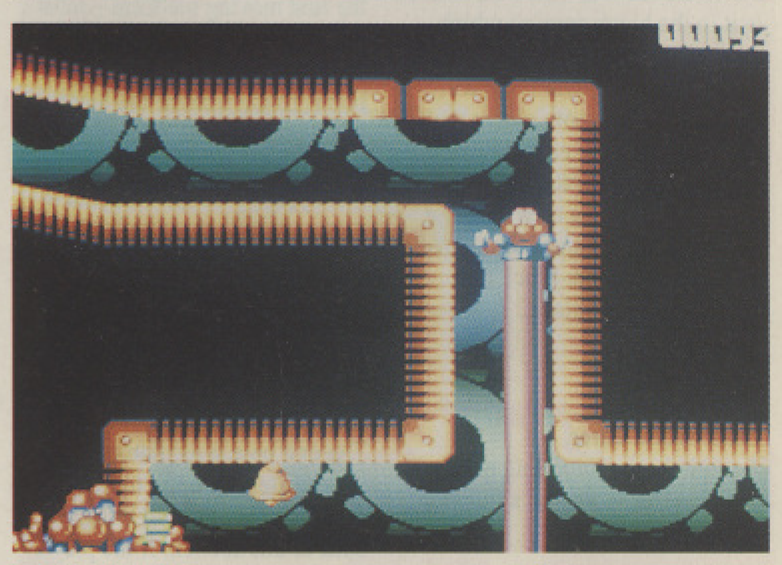
Exits: World Two
This section appears identical to the last world (Bonus World One). The good and bad sides are now reversed. Both the exit poles take you to World Two.

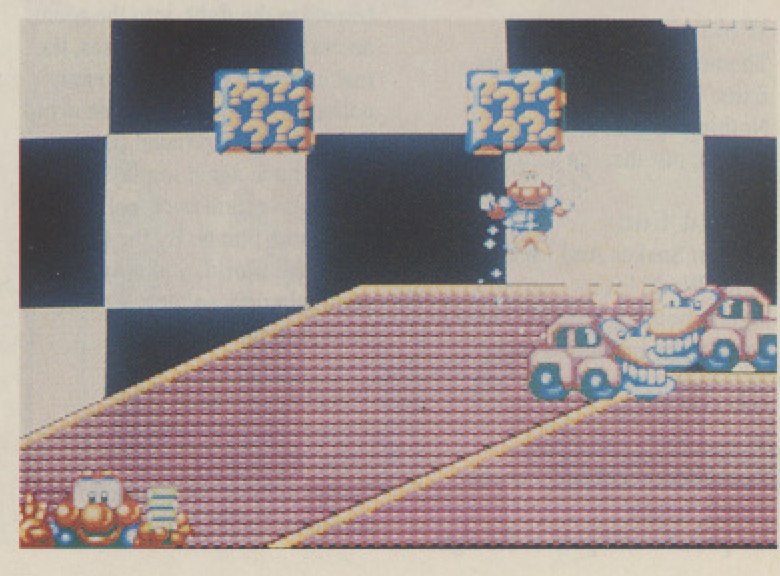
N.B. Bonus Worlds One and Two are designed to confuse the player. It appears that Bonus World One is re–entered – possibly due to the choice of exit pole. It may also appear that both sides offer good bonuses or both offer bad bonuses. The skilful player should learn to go to the left the first time and right the second. There is a clue in that the two normal bonuses at the top

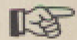


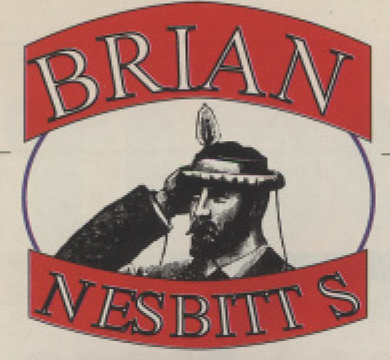












PLAYERS GUIDE

change positions the second time round.

World Two
Theme: Dominoes and Playing Cards
Exits: Bonus World Three and World Three
The basic section starts with domino caverns, progressing to playing cards and ending with more dominoes. From the start, a penguin can be seen in each cavern and must be collected. Towards the end, the caverns appear again, one of which contains a penguin (as at the start), one contains nothing and the last one has the exit pole (to World Three).

The alert player should suspect something strange in the empty cavern, especially as it contains the only double–blank domino in the entire section. There's a secret exit in the blank domino which takes you to Bonus World Three. The advanced player should notice an extra room above the cards towards the end of this section. This is a little tricky to enter and contains only bonuses, a secret exit (to Bonus World Three) and a head–block that contains an aeroplane.

BONUS WORLD THREE
Exits: World Three
A mini–maze containing only a few domino spots and a number of invisible walls.

World Three
Theme: Chess and Draughts
Exits: World Four
Nothing special about this section, just that it's pretty tricky.

World Four
Theme: Snakes And Ladders
Exits: World Five
Again, nothing special. There are no bonuses or hidden tricks.

World Five
Theme: Dice and Chips
Exits: Bonus World Four and Tower Screen
Go past the exit pole at the right hand end of the map and off the end of the map to Bonus World Four.

BONUS WORLD FOUR
Exits: Tower Screen
Nothing special.

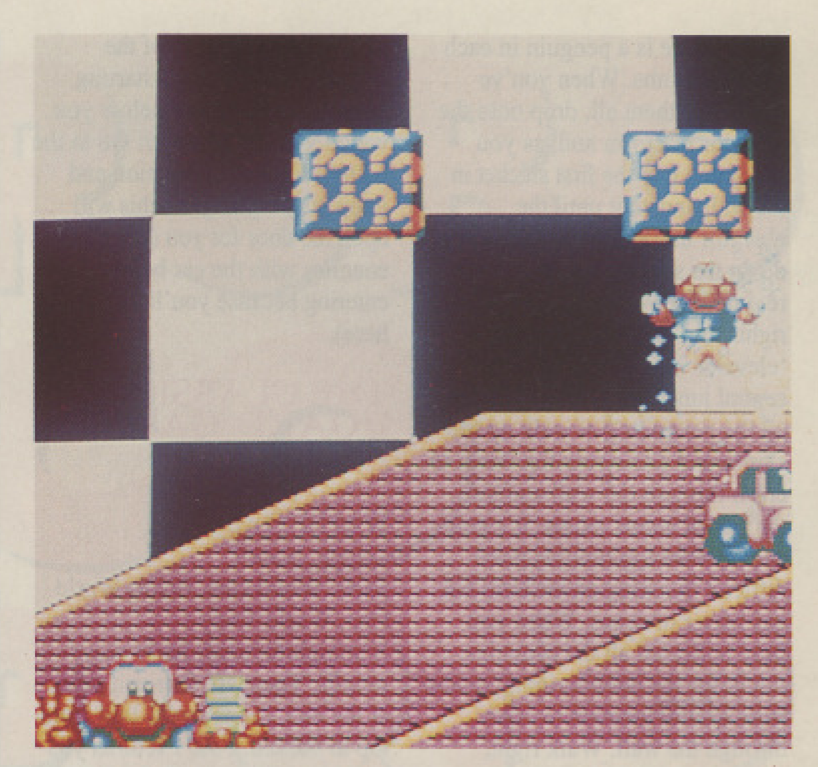
THE ARTS LEVEL

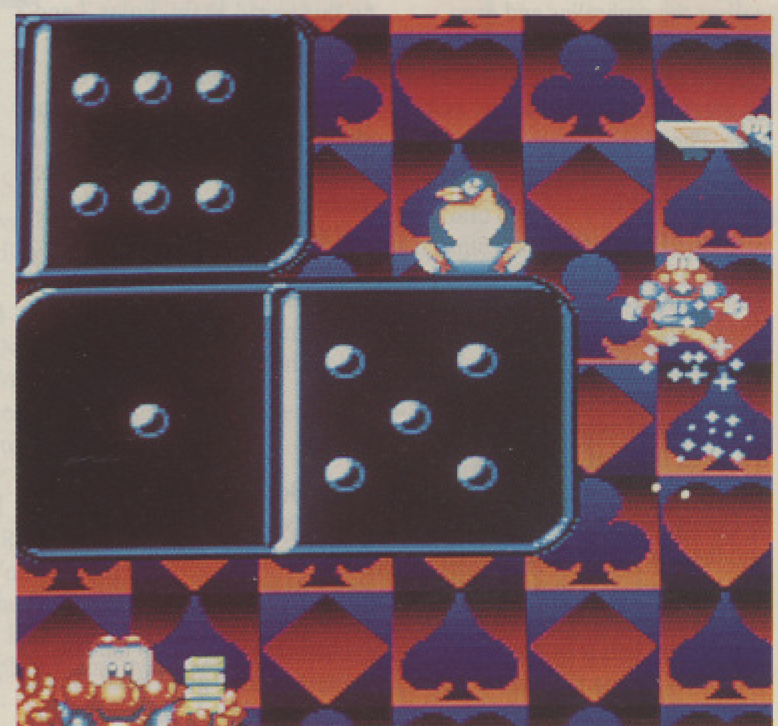
World One
Theme: Hi–Fi
Exits: World Two
The simple route is straight along the bottom, left to right. Bonuses can be seen above, especially at the right hand end. The best way to get these is to take the moving platforms upwards and to the left, where a set of wings can be found. There is also a plane head–block which can only be accessed using wings.

World Two
Theme: Paint
Exits: Bonus World One and World Three
The semi–observant player will notice a tunnel to the right of the exit. This leads to Bonus World One. Most players will also notice a hidden room just to the right of the first moving platform – most will also blunder into it. A good player will notice that there is a bonus to the right of the birds – take them on, collect the bonus and blunder on through the right hand side of the cavern, into a secret tunnel collecting loads of bonuses and exiting to a Bonus World One.

BONUS WORLD ONE
Exits: World Three
The exit pole is available immediately on entry to this section. This pole will bring you back to this section. If the player travels to the right, into the room above to collect the bonuses, the real exit pole is there. You may collect all the bonuses, then avoid the exit pole and travel back to the first one again to play this section over and over, collecting even more points. By the time you reach this world, you may be getting hungry so there's plenty of food in here.

World Three
Theme: Musical Notation
Exits: World Four
Fairly difficult but there are no surprises. Remember to fill up







with batteries at the half–way point.

World Four

Theme: Paper/Writing Materials
Exits: World Five
There's a hollow stack of papers about half-way along this world. Jump on each ream until the gap is found to collect a few bonus points.

World Five

Theme: Drawing Materials
Exits: World Six
This is an unusual section. From the starting point there appears to be nowhere to go. Four penguins can be seen from the cross–shaped tunnel, each of which is in its own room. The entrances to the bottom left and the top right rooms are easily found. The entrance to the bottom right room is at the bottom right corner of the bottom left room. The entrance to the top left room is at the top left of the top right room (got all that?).

World Six

Theme: Paint
Exits: Bonus World Two and World Seven
This section scrolls constantly. At the end of the world is the normal exit to World Seven. There are also three opportunities to jump into bonus exits. You're likely to find them difficult to reach, especially if you've been tempted by the big bonuses. Each of these exits will take you to Bonus World Two.

BONUS WORLD TWO

Exits: World Seven
Nice and easy. Top up your batteries, lives and points.

World Seven

Theme: Music Room
Exits: World Eight
This is a straightforward section, although there are a couple of tricky bits to watch for.

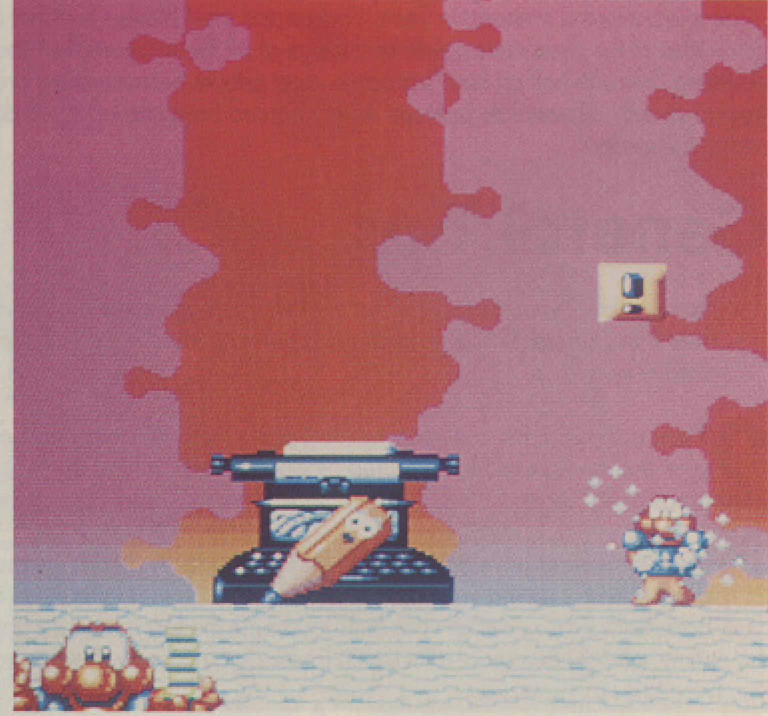
World Eight

Theme: The Brass And Guitar Section
Exits: Bonus World Three and Tower Screen
A little mazy, this one. There's a secret exit in the mouth of the tuba just above the start point (leading you to Bonus World Three). You'll re–enter here when you're finished there.

This whole World can be a little tricky to find your way out of. Walk right from the starting point, extend upwards then drop onto the brass mouthpiece which will break off and carry you into the guitar room. Jump around in the plectrums to reach the top blue one. This will move in the direction you nudge the joystick . Go over to the left and jump into the top gap in the brass pipes. Then go left and down.

BONUS WORLD THREE

Exits: World Eight
Nothing special at all.



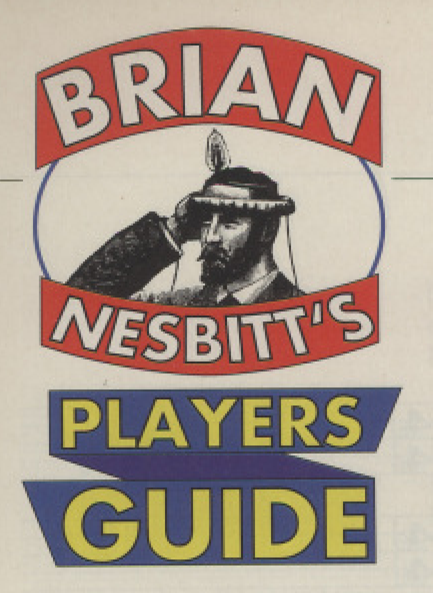
CHEAT MODES

THERE ARE THREE different cheat modes in RoboCod (one of which was featured in last month's issue, but never mind). Whenever you see groups of different bonuses lying in close proximity to each other, don't just run blindly into them. Stop and take a look at what they are. If you can take the initial letter from each of them and re–arrange them to spell a word, chances are it's a bonus.

The three words that you can spell are CHEAT, LIVES and POWER. Sample bonuses could be:
Cake, Hammer, Earth, Apple and Tap – CHEAT
Lips, Ice cream, Violin, Earth and Snowman – LIVES
Penguin, Oil, Wine, Earth and Racquet – POWER

Remember, look before you leap. There are also two hidden worlds behind the main tower, another Sweets level (including a Liquorice Allsorts World, the infamous Bouncing Jelly World, another Cake World and an upside down Jelly World) and an extra scrolling section. To reach them, run along the ground floor – avoiding the doors – then go up and over the first flight of stairs. From the bottom of the second (smaller) tower, make your way up to the landing above Dr. Maybe's final door and run left into the wall. You'll disappear behind the screen and arrive in the Secret Tower room.





With the Pacific Islands campaign just around the corner, it's time for all of you still stuck in Germany to catch up. Game Designer David Pringle offers some useful strategies for World War III.



General Considerations

You're in control of four tank units simultaneously: two of the units have four M1 Abrams tanks, one has two M1 Abrams and two ITVs and the last unit has two M2 Bradleys and two M113 Armoured Personnel Carriers. It's really important to know the distinction between the capabilities of these vehicles if you're going to succeed in the game.

M1 Abrams tanks are heavily armoured and in any situation where you're going to be moving in the open it's best to try and use the units with just M1's up front. M1's can carry two types of missile – HEAT and SABOT – and you'll find that the range and explosive power of the SABOT means these should normally be used. All of the other vehicles carry TOW missiles and that's where their attraction lies. The TOW missile has the longest range (about 4km) and highest explosive power. On the down side, the armour of the vehicles carrying TOW missiles is much thinner than on the M1, so if you're spotted by enemy units within their range, you'll be in trouble. In general, Units 1 and 4 (the ones with TOW carriers) should be kept back for long-range action.

There is a training scenario in *Team Yankee* and most players find that a serious effort to master this helps enormously. Not only will you get a good idea of the destructive power and range of all the weapons, but you'll learn how to control four separate tank units simultaneously. At first it's daunting, but with half an hour's practice, most people become rather proficient tank commanders. One of the most important lessons to learn is how to visually differentiate between American and Soviet tanks. If you don't learn that, you'll end up destroying your own units, which is hardly a recipe for success.

General Tips

1 Soviet units either have poor or no thermal imaging capability. So, if you keep the engine smoke on your units turned on most of the time, they'll find it much harder to destroy any of your tanks in one missile salvo. Without the use of engine smoke some of the battles will be very hard to win.

2 If you use your infra-red imaging most of the time, the game will be easier to play. Firstly, with your engine smoke on, you'll often find that your normal view will be obscured by clouds of smoke and this is hardly helpful. Secondly, there are many trees and forests in the battle areas and most Soviet tanks tend to be well camouflaged against the tree line. Infra-red is essential for spotting these enemy units.

3 Since the Soviets have poor thermal imaging capacity, it also means that if you use the tree line of forests to position your units, they'll have great difficulty seeing you. You'll find the forests on the battle maps extend about 100m further than the forests on the 3D display of the battlefield. If you position your units just inside the forests as they appear on the map display, you'll be able to see out into the battlefield and the enemy will still have great difficulty in locating you. However, when you fire a missile, they will be able to spot you for a period of time, even if you have tree line protection.

4 There is a laser ranging device which you can turn on and this can help enormously in ensuring that you don't waste ordnance. It makes the shooting of tanks that are a long way off a lot easier as well. In some of the later battles you'll find that, if you waste a lot of missiles, you may well run out of ammunition altogether. Basically, you've got to try and make every missile count. Finally, remember that each missile has a different and finite range – for instance, there's no point in trying to shoot a tank 4km away with a HEAT or SABOT missile. Only a TOW will do.

THE SCENARIOS

There are five major tank battles. You start to play them consecutively at the lowest rank (Private, First Class). If you succeed in all five then you get a promotion and must play them again at a higher rank. You keep on doing this until you reach the rank of Captain. This means that you'll have to play each battle five times until you win the full game. The difference between playing a battle at different ranks is that the Soviets become more intelligent, stronger and generally more difficult to beat. While the battles aren't too difficult to win at the lowest rank, even the most experienced players will find the highest rank battles a severe test.

If you can get hold of the book Team Yankee, on which this game is based, you may well find the game easier to play.

YANKEE

FIRST BATTLE

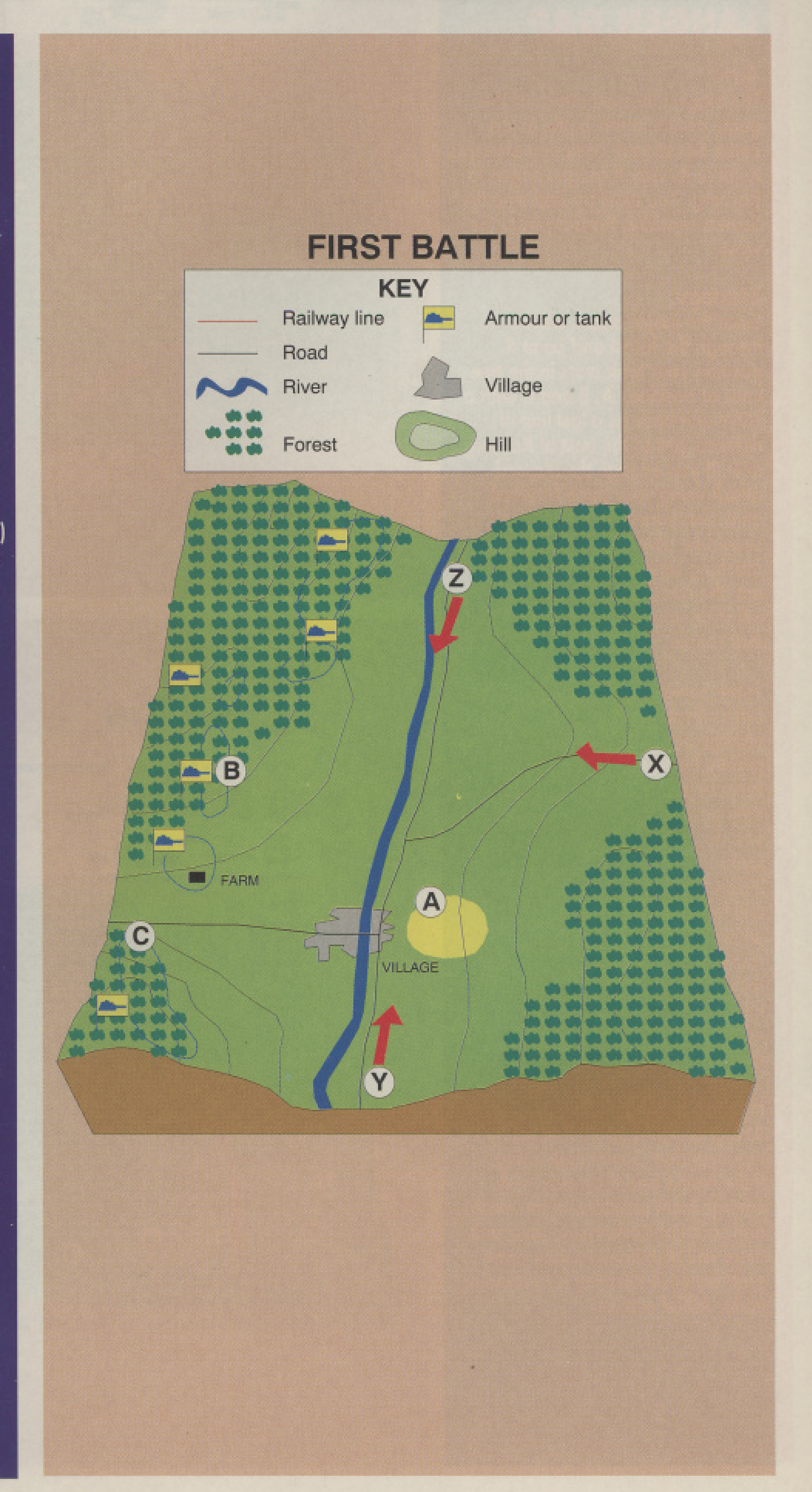
Aim:
The main assault from the Soviets will involve many units pouring through the gap in the forests at point X, on the other side of the battle area from where your units are located at the start. All of these units will assemble in the forest to the east of the village and then they will attempt a mass breakout on the road to the west. You HAVE to stop this breakout.

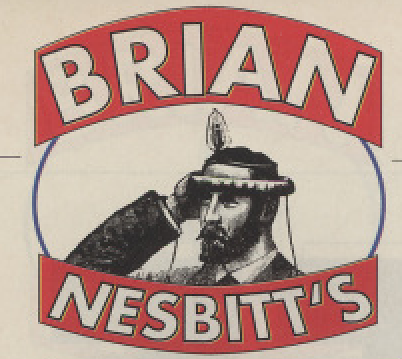
Strategy:
If you wait until the Soviets have assembled and have started pouring out through the village, then they will be very difficult to stop. So take one of your M1 Abrams units (Unit 2 or 3) and quickly take up a position on the tree line of the forest by the village (position A). Move your other units back to the tree line (position B and C) and have some TOW missiles trained on the gap at X. When the units come within range, you should be able to pick them off fairly easily. By the time that Unit 2 (in position A) comes under heavy fire, then the worst of the Soviet attack should be over.

Any units which do make it through the village should be fairly easy to pick off. Remember that Soviet tank strategy isn't very subtle. Orders issued before the engagement have to be followed, with little room for personal initiative. When the fighting gets to fairly close range (less than 1.5km), try not to use units with TOW missile carriers, because these could easily be destroyed.

At lower ranks, whatever damage is done to your units is automatically repaired between battles and all of your missiles are replaced. Later on, less and less repair and replenishment is done for you, so you'll have to fight more and more cautiously.

Higher Ranks:
In the First Battle scenario, as the rank increases you will find more and more Soviet vehicles coming through. There will also be random attacks from both the north (from Z) and the south (from Y). It is then best to move your unit at position C slightly further south and to put an additional unit in the tree line to the north of position B.





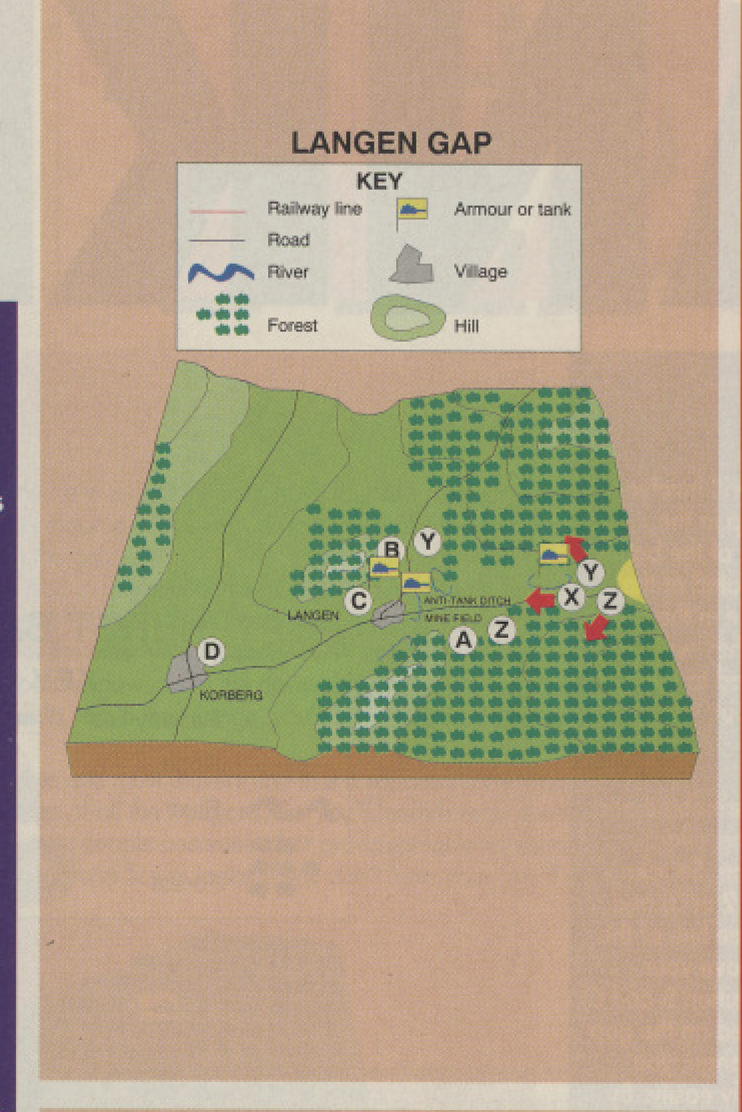
LANGEN GAP

Aim:
The biggest massed attack of the game occurs in this battle as an entire Soviet tank company attempts to force its way through Langen to Korberg. You must try and stop the Soviets reaching Korberg from the west.

Strategy:
Since the major attack will be through the forest and point X, position your tank units in the tree lines at positions A, B and C with a TOW unit back as a last line of defence, just to the east of Korberg at D. If you engage the massed attack using your three forward units simultaneously, then you should be able to easily stop them reaching Langen. the closer they get, the more damage they will inflict on you. However, it isn't quite that simple.

Some Soviet tank units will use the tracks throughout the forests and emerge at points Y and Z. These can mainly be caught by destroying them at points Y1 and Z1 before they go into the forests. Whatever you do, you are likely to find some tanks have reached the forest tracks before you destroy them and so you will have to wait patiently to see where they emerge from (their routes through the forest are often rather random). You'll have 35 minutes of waiting to find out whether you've destroyed all of them.

Higher Ranks:
At higher ranks you'll find many more random Soviet units using these tracks and they may well emerge from positions to the north and south of Korberg, so your unit there will also have to take some swift action if Korberg is to remain under Allied control.



RED DAWN

KEY
Railway line
Road
River
Forest
Armour or tank
Village
Hill

KORBERG
G
THE KEEP
F
E
ISSEL
H
D
I
C
A
GERMAN FRONTLINE TRACE
B

HUNTER AND HUNTED

Aim:
This is an offensive battle where you must attempt to take hold of positions which are held by Soviet forces. The aim is to destroy units at the centre of the forest known as Objective Link.

Strategy:
The first thing to do is destroy units which are in the tree line of Objective Log, which is the forest straight ahead of you at the start of the scenario. If you turn on your infra-red straight away, you'll immediately see some units straight ahead of you (at position A). These can be targeted at the outset.

This battle can be won at all ranks by just using your two strongest units in the offensive, with your other two units kept in reserve and used to pick off any Soviet forces which come into view. You can pick off a few tanks in Lemm by placing your reserve units in the tree line at position B. There are many strategies which you can employ – but here's one that works.

Take your two units north via the tree line of forest B. From here you will be able to pick off units at position Z. Now work in a broad sweep northwards, keeping reasonably far to the west, and keeping an eye on any units coming out of the forest at Objective Log. Now continue northwards and aim for the forest at the north (Objective Link) via the forest track at its west side (if you put your battle map onto high magnification then you'll see the track position as it emerges from the forest). You will find enemy units at position W.

If your attack takes a long time there could be quite a few extra forces called up. You're aiming for the centre of the forest, so you must try to drive your tanks down the forest track until you meet the intersection of the north–south and east–west tracks. You'll have to make sure you are not using infra-red imaging to do this successfully. There you'll find a few Soviet tanks and if you catch them unawares and destroy them quickly, you'll have won the scenario.

Higher Ranks:
At higher ranks you'll find that you will have to keep your eyes peeled rather more. There will be random attacks originating from forests to the south and from the village of Lemm. Here your reserve units will be very helpful for spotting and destroying these extra forays.

RED DAWN

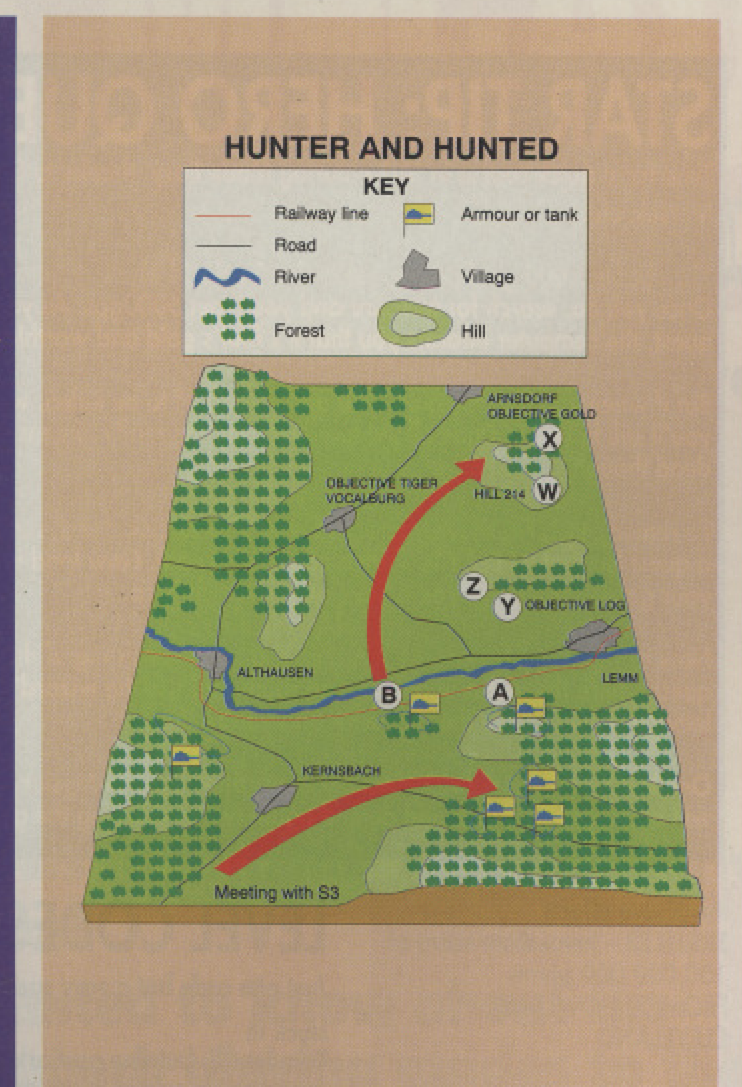
Aim:
In this battle you have to support a group of NATO convoy vehicles from the south of the battle area up to the village of Korberg in the north.

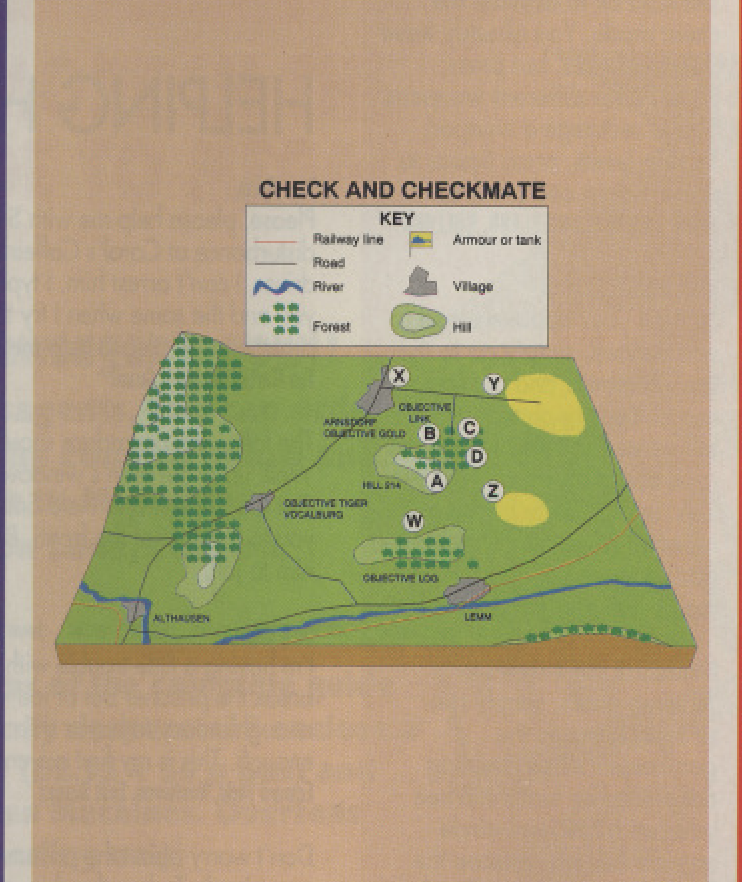
Strategy:
The convoy will start to appear on your battle map coming up from the south after about ten minutes. In that time you will have to work quite fast. First of all, dispose of Soviet troops dug into positions A, B, C and H. Take a TOW unit up north through the tree line to the east of the valley and scout for any enemy units lurking to the east and west. They will be randomly positioned each time you play. before the NATO convoy reaches the southern end of the map you should have moved at least two of your units 0.5km or so up the centre of the valley, keeping an eye all the time on the tree lines.

The key to winning this scenario is to give genuine support to the NATO convoy as it progresses steadily northwards up to Korberg. If you stay in the tree line with all of your units, the convoy will certainly be destroyed. You must take your two strongest units and accompany the convoy up north. This means that Team Yankee will provide the targets for the Soviet attacks, rather than the convoy. Remember, if too many of the convoy are destroyed, you lose the scenario.

Expect random attacks from the forests as the convoy passes from positions D, E, F, G and I. All of these attacks will come from forest tracks and so these will give you a good idea where to look for enemy activity. While Units 2 and 3 are escorting and deflecting fire from the NATO units, your TOW group in the tree line should work steadily northwards to scout for any early signs of enemy activity. It will be particularly important for this group to destroy any Soviet forces in Korberg itself, before they are able to engage the convoy.

Higher Ranks:
At higher ranks the random attacks will become more numerous and you will have to fend off simultaneous attacks with more than one unit. It should keep the most trigger happy tank commander involved for hours!





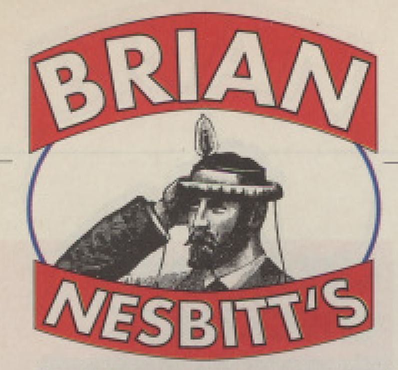
CHECK AND CHECKMATE

Aim:
In this battle you have to defend the forest on Hill 214 from enemy attack. Basically, you must stop the Soviets from reaching the centre of the forest for thirty minutes.

Strategy:
The forest on Hill 214 is surrounded by three other forests and a village to the northwest, which is a major staging point for the Soviet assault. At the start, your forces are at the centre of the forest and they should be, very quickly, sent out to the tree line. Since you are going to have to cover the whole circumference of the forest, you should put Unit 1 at position A, Unit 2 at position B, Unit 3 at position C and Unit 4 at position D. Use the forest tracks if you can, because you will be able to move faster and so, defend the circumference of the forest quicker (make sure all your units are travelling in column as they'll move down the track faster than if they are in a line abreast).

The first assaults are likely to come from the northwest (position X) and along the the road from X to Y, so Units 2 and 3 should be ready to launch weapons as soon as they are on the tree line. There will be later random attacks from all four positions X, Y, Z and W, and so after the initial assault is over you will have to use your quadrant view of the battlefield to keep an eye on all the potential attack zones. It can get very nerve racking waiting for these attacks and you need to concentrate pretty hard for the whole thirty minutes!

Higher Ranks:
On higher ranks the frequency of attacks increases and you'll find a few simultaneous attacks occurring from different directions. Do not play these if you have an ulcer!



HELPING HANDS

Thanks for all the lurverly tips, cheats and pokes you've been sending my way and please, please continue to send them in as there will always be a Tips page, no matter who runs it, and a Tips page will always need your support.

STAR TIP: HERO QUEST

Time for a quick course in 'Adventuring Made Easy' thanks to Gareth David Roberts from Merseyside.

"To obtain 5,000 gold pieces, select the Castle Of Mystery quest and try to find the mine entrance. Once you do, search for treasure and you'll get 5000gps. As you know, when you try to exit the quest, the computer informs you that it's fool's gold and worthless.

But if when you find the gold, you allow yourself to be killed, when you get back to the main menu, you'll still have 5000gps allowing you to buy the really expensive items from the shop. You are still dead though.

To remedy this, First save your dead rich hero to disk. Next, renew your character and select him for a quest (so that IN PLAY is written above his head). Now load in your dead rich hero and Bob's your game show host, you'll have an alive, rich hero.

Now to regain all his energy, first select a team consisting of the rich hero and a wizard. Select a quest where the exit is in the starting room and use the wizard's magic to heal the rich hero. Now leave the quest, save the character and you're done.

One last thing. Put the rich hero back into the Castle Of Mystery quest and exit straight away. This will allow you to attack and defend again (when carrying the gold you can't) and will boost your

CHEATS

ROBOCOD

During the title sequence, type THE LITTLE MERMAID and the border should flash green. Now type any of the following:
Enter – Invincibility
16 or I6 and Return – Unlimited Lives
P – Plane
F – Wings
C – Car
B – Bathtub
X – Level Exit
G – Level Beginning
M – Level Select Screen (enter a hexadecimal number – e.g. 00 to 09 plus 0A to 0F. 50 will take you to the end game sequence)
FROM: MAISON BLANCHE, CHANNEL ISLANDS

RAINBOW ISLANDS

Type any of the following during the title page:
BLRBJSBJ – Everlasting speed shoes
RJSBJSBR – Infinite double-rainbow power
SSSLLRRS – Speeds up firing rate for whole game
LBSJRLJL – Use continues on Robot Island and beyond
RRLLBBJS – Turns all hidden bonuses into 10,000 point money bags
RRRRSBSJ – Activates both of the above effects
SRBJSLSB – Immediate score of 100,000,000 points
FROM: T. GOWLAND, CLEVELAND

RUBICON

While playing, press Space to pause the game. Now type THEREAPER to activate the cheat mode. You already have unlimited lives, but press:
F1 to F7 for different weapons
F10 to recharge a weapon
To skip levels, press Space to pause again and press L.
FROM: MARCO SLINGERLAND, HOLLAND

WWF WRESTLEMANIA

To beat your opponent and win the belt, simply go to the top left corner and get into the ropes. Your opponent will follow you so jump off the top rope and perform a flying kick. Immediately get up and repeat. When your opponent has no more energy, fall on top of him and you will win.

MANCHESTER UNITED EUROPE

To score goals, simply run straight towards the goalkeeper's box, holding down the fire button. When you reach the semi-circle outside the box, release the fire button and immediately move the joystick left or right (depending on which way you are shooting). This will always work if performed properly.

LEVEL CODES – POPULOUS II

Just one code but a very special one. No doubt most of you are

stuck in
Populous II, but one particularly skillful chap has managed to complete the whole thing (and I'm not talking about any of the guys at Bullfrog). Simon Atkins from Shropshire is the guy and he's provided us with almost all of the codes. Because of space though, we're just going to print one:

HELPING HANDS

Dear Brian,

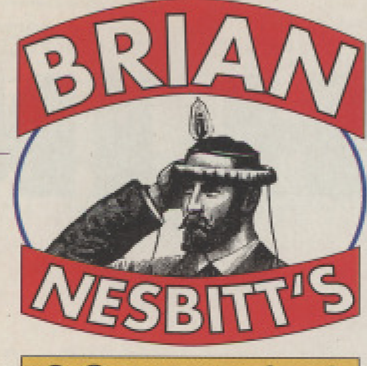
Please, please help me with Sierra's Police Quest. I can deal with the disturbance at Carol's Caffeine Castle, but when I pull over the drunk driver, I can't arrest him. I type Arrest and it says it is not necessary yet, and the same when I try to handcuff him. I know that I have to arrest him, so please help me.
Tim Martin, Newport, Gwent

The following procedure should help you to put him behind bars: Walk up to the man's window and type Smell Breath, Get License, Get Out, Administer Field Sobriety Test, Cuff Man, No (when he asks you to cuff him at the front), Read Rights and Arrest man. Now take him to jail.

Dear Brian,

I'm having a little trouble with The Secret of Monkey Island. When I break the prisoner out of jail, he just runs away and I can't find enough money to buy a ship. I broke into the safe but it's still not enough. This is my first adventure and I'm stuck!
Edward Todd, Newhaven, East Sussex

Don't worry about the prisoner. Once you've bought a ship, he'll come back. To buy the ship, get the credit slip from the safe and go to Stan's Used Ship Emporium. Keep talking to Stan until you start to haggle over the large ship at the back. Go through all the 'optional extras' and say no to all of them. Keep offering the lowest amount of money until he accepts.



CONTACTS

Well, the Contacts section never did grow big enough to take over the world did it? Seems like my plans for world domination will have to be scrapped now I'm off won't they? Still, I dare say the Contacts section will continue to thrive in my absence, so keep on sending them in if you want to be mentioned. Remember though, DON'T USE THE PHONE ANYMORE if you want to get in touch with a contact, use the post, it's a lot less bother.

NAME: James Jagger
ADDRESS: 44 Ryland Road, Welton, Lincoln, LN2 3LZ
GAMES: APB, Awesome, Baal, Back To The Future 2 & 3, Batman The Movie, Beach Volley, Blues Brothers, Cadaver, Castle Master, Chuck Rock, Cruise For A Corpse, Double Dragon, Driller, Duck Tales, Dynamite Dux, Elite, Flood, Gods, Hunter, Ikari Warriors, Ironlord, James Pond, Kid Gloves, Klax, Last Ninja 2, Lemmings, Lombard RAC Rally, Lotus Esprit Turbo Challenge, Lotus Turbo Challenge 2, Manic Miner, Mega lo Mania, Menace, Mickey Mouse, Midnight Resistance, Monty Python's Flying Circus, Ninja Spirit, Nitro, North and South, Obitus, Pipemania, Police Quest, Populous, Populous with Data Disk Promise Lands, Powermonger, Prince of Persia, Rainbow Islands, Rick Dangerous 1 & 2, Robocop 2, Rocket Ranger, Scorpion, Shadow of the Beast 1 & 2, Silkworm, Sim City, Sim City Terrain Editor, Speedball, Speedball 2, Stuntcar Racer, Super Cars 1 & 2, Super Hang On, Superwonder Boy, Teenage Mutant Hero Turtles, SWIV, The Secret of Monkey Island, Treasure Island Dizzy, Turrican 1 & 2, Wings, Xenon 2.

NAME: Paul Brown
ADDRESS: 15 High Street, Clapham, Bedford, MK41 6EQ
GAMES: Alien Breed, Another World, APB, Battle Isle, Battle Master, Battle Squadron, Barbarian 2, Bloodwych, Carrier Command, Chambers of Shoalin, Conflict Europe, Dragon's Breath, Dragons of Flame, Escape From Colditz, Eye of the Beholder, Golden Axe, Grand Monster Slam, Head Over Heels, Hostages, Interceptor, Leisure Suit Larry, Lombard RAC Rally, Lost Patrol, Midnight Resistance, Midwinter 1 & 2, Nebulus, Nitro, North and South, Operation Stealth, Pacmania, Populous 1 & 2, Robocop 1 & 2, Rocket Ranger, Starglider 2, Stunt Car Racer, Turrican, Untouchables, Warlocks Quest, Wings of Fury, Wrath of the Demon.

NAME: Ilkka Neuvonen
ADDRESS: Vaskirinteentie 13 B 3, 47200 Elimaki, Finland
GAMES: Arkanoid, Atomix, Batman The Movie, Battle Squadron, Beach Volley, Blues Brothers, Chase HQ, Chuck Rock, Defender Of The Crown, Dogs of War, Double Dragon, Dynamite Dux, E-Motion, Escape From The Planet Of The Robot Monsters, Flood, Hero Quest, Indy 3 (Adventure), James Pond, Lemmings, Lotus Esprit Turbo Challenge, Lotus Turbo Challenge 2, Manchester United Europe, Maniac Mansion, Midnight Resistance, New Zealand Story, Nitro, North And South, Oops Up, Pacmania, Prince of Persia, Rainbow Islands, Rick Dangerous, Rock N Roll, Secret of Monkey Island, Silkworm, Skidz, Space Ace, Speedball 2, Spherical, Supercars 1 & 2, Switchblade 2, SWIV, Toyota Celica GT Rally, Turrican 1 & 2, Turtles, Where In The World Is Carmen Sandiego, Zak McKraken.

NAME: Russell English
ADDRESS: Woodland House, Church Lane, Ringwould, Deal, Kent, CT14 8HR.
GAMES: Barbarian 2 (Palace), Barbarian 2 (Psygnosis), Beach Volley, Bart VS The Space Mutants, Bubble Bobble, Captain Planet, Chuckie Egg, Licence to Kill, Lemmings, Lombard RAC Rally, Magic Pockets, Operation Harrier, Pac Land, Rainbow Islands, Robocop, Rick Dangerous, Run The Gauntlet, Running Man, Star Wars Trilogy, Twylyte, Treasure Island Dizzy, TMH Turtles.

NAME: Wayne Morris
ADDRESS: 92 Alderue Ave, Sharston, Wythenshawe, Manchester, M22 7DD
GAMES: Days of Thunder, IK+, Lemmings, Line of Fire, Lombard RAC Rally, Lotus Turbo Challenge 2, Magic Pockets, Man Utd Europe, MicroProse Soccer, Pacland, Supercars 2.

NAME: Ashif Ali
ADDRESS: 197 Moffat Road, Thornton Heath, Surrey, CR7 8PZ
GAMES: Altered Beast, Beach Volley, Brat, Chase HQ 2, Chronos Quest, Chuck Rock, Chuckie Egg, Continental Circus, Duck Tales, Dynamite Dux, Final Fight, Gods, Golden Axe, IK+, International Soccer Challenge, Italy 1990, Ivanhoe, James Pond, Kick Off, Kick Off 2, Lemmings, Lotus Esprit 2, Magic Pockets, Midnight Resistance, Narc, Nitro, Oops Up, Quick + Silva, Rainbow Islands, Rick Dangerous 1 & 2, Robocop 2, Roger Rabbit, R-Type 2, Silkworm, Speedball 2, Spy Who Loved Me, SWIV, Toki, Turrican, Turrican 2, Wild Streets, Wings Of Fury.

NAME: Mandeep Singhrao
ADDRESS: 105 Park Avenue, Southall, Middlesex, UB1 3AJ
GAMES: After The War, Afterburner, Altered Beast, Battle Squadron, Budokan, Beach Buggy, Beach Volley, Chuckie Egg 1, Chase HQ 1 & 2, Double Dragon 1, 2 & 3, Dynamite Dux, ESWAT, F-18 Interceptor, Final Fight, Final Blow, Final Whistle, Gods, Golden Axe, Hunter, Hard Drivin', Hybris, Indiana Jones and the Last Crusade, Ikari Warriors, IK+, Indy 500, James Pond, Kick Off 1 & 2, The Killing Game Show, The Killing Cloud, Lemmings, Midnight Resistance, Magic Pockets, Navy Seals, Narc, Nitro, Ninja Remix, Oops Up, Outrun, Outrun Europa, Pitfighter, Pang, Predator 2, Panza Kick Boxing, Prehistorik, Rick Dangerous 1 & 2, Rodland, R-Type, Robocop 1 & 2, Rolling Ronny, Road Blasters, ST Dragon, Streetfighter, Switchblade 2, SWIV, Silkworm, Speedball 1 & 2, Stunt Car Racer, Super Hang On, Shadow Dancer, Shinobi, Turrican, T-Bird, Terminator 2, Test Drive 1 & 2, Thunderhawk, Toki, Untouchables, Vigilante, WWF Wrestlemania, Wonder Boy in Monster Land, Xenon II, X-Out, Z-Out, Zork, Zone Warrior.

THE END

For me at any rate. Well, it's finally over. Ol' Bri is off into the sunset never to return (well, maybe one day). Once again, thanks to everyone who's contributed to this section, especially Mr. Geoff Fowler whose marvellous illustrations have graced these pages month after month and have helped to convey more information than a thousand words ever could. Thanks also to Heather and Gordon whose many tireless hours of patience were greatly appreciated. Well time and space are up. It's just left to say, for the last time, see ya!

NEXT MONTH IN



The thing they're already calling "The Next Issue" is taking shape and, by Jupiter, it's a stunner! If you haven't already read about the thrilling changes planned for the magazine as a whole, we suggest you flick back to page 18 and feast your eyes. If you have, all that remains is for us to tempt you with the features we've got planned...

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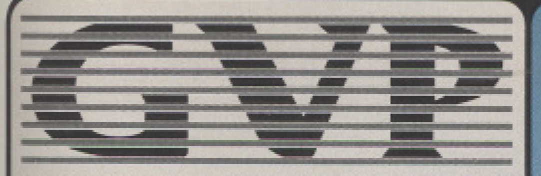
Indiana Jones 4
Jaguar XJ220
Guy Spy
Wizkid
The Addams Family
Hook
Eye of the Beholder 2
...and many more!

PLUS!

Finally! Yes. The time of waiting is over. For this is the month that the WWF Wrestlefest Coin-op Competition takes place!

PLUS!

HUMANS! - A Lemmings-beater from new firm Mirage?



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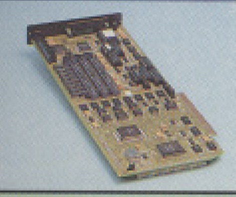
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AMIGA 1500 + 2000 + 3000 PRODUCTS

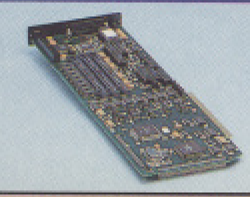


22MHz ACCELERATOR

- *22MHz 68030 CPU*
- *68882 22MHz maths co-proc*
- *1Mb 32-bit RAM installed*
- *Expands to 13Mb 32-bit RAM*
- *32-bit SCSI controller on board*

This low cost, quality 68030 accelerator, memory upgrade, SCSI device interface and 68882 maths co-processor board offers the perfect introduction to low cost upgrades for the Amiga. It is supplied with 1Mb 32-bit RAM, and can be upgraded to 13Mb 32-bit RAM. Runs approximately 7 times faster than a standard Amiga 1500/2000.

£599 INC VAT — Order Ref: UPG 1922

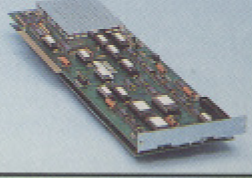


33MHz ACCELERATOR

- *33MHz 68030 CPU*
- *68882 33MHz maths co-proc*
- *4Mb 32-bit RAM installed*
- *Expands to 16Mb 32-bit RAM*
- *32-bit SCSI controller on board*

This fast 68030 accelerator, memory upgrade and SCSI device interface board delivers uncompromising speed and performance without a high price. It can take 16Mb 32-bit RAM and is supplied with 4Mb 32-bit RAM installed along with a 68882 maths co-processor. Runs approx 11.5 times faster than a standard Amiga 1500/2000.

£1299 INC VAT — Order Ref: UPG 1933

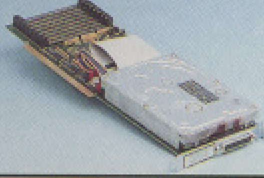


50MHz ACCELERATOR

- *50MHz 68030 CPU*
- *68882 50MHz maths co-proc*
- *4Mb 32-bit RAM installed*
- *Expands to 32Mb 32-bit RAM*
- *32-bit AT hard drive controller*

The FASTEST accelerator card and memory upgrade available from GVP. Featuring a 68030 CPU running at 50MHz, on-card memory expansion to 32Mb of 32-bit RAM and an IDE hard disk drive interface all on one card. Makes your Amiga run approx 13 times faster than a standard Amiga 1500/2000.

£1799 INC VAT — Order Ref: UPG 1954



IMPACT II HC8

- *Wide range of drive sizes*
- *52Mb and 105Mb Options*
- *On-card 8Mb memory sockets*
- *Uses easy to install SIMMs*
- *Supports virtually any SCSI device*

This is the equivalent of the HD8+ hard drive, but for the Amiga 1500 and 2000 models. It features the same unmatched facilities and performance giving unrivalled power. With GVP's innovative custom-chip design, easy and user-friendly installation and software, the HC8 is both powerful and simple to use.

£299 INC VAT 52Mb ref: HAR 1352
£499 INC VAT 105Mb ref: HAR 1405

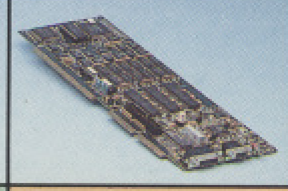


150Mb STREAMER

- *Over 6Mb per minute back-up*
- *Inc GVP's TapeStore software*
- *Mounts in the 5¼" drive bay*
- *Optional external casing*
- *Includes 1 DC150 cartridge*

This high performance media back-up tape streamer device for the Amiga, uses industry standard 150Mb DC150 cartridges. With back-up speeds in excess of 6Mb per minute, the GVP WT150 is a fast and efficient back-up method to offer peace of mind for serious users. The WT150 tape streamer requires SCSI interface such as Impact II.

£749 INC VAT — Order Ref: HAR 1715



IMPACT VISION 24

- *768 × 580 PAL resolution*
- *Supports composite video, S-VHS and RGB signals*
- *Broadcast quality genlock*
- *Range of software supplied*

This is the very latest 24-bit Professional Video Adaptor. It features 16 million colours on screen at once, built-in genlock, flicker fixer, frame buffer, frame grabber and digital keyer. Supplied with Caligari 3D modelling and rendering software, Scala IV24 video titling software, plus Macro Paint 24-bit paint package.

£1799 INC VAT — Order Ref: VID 7024

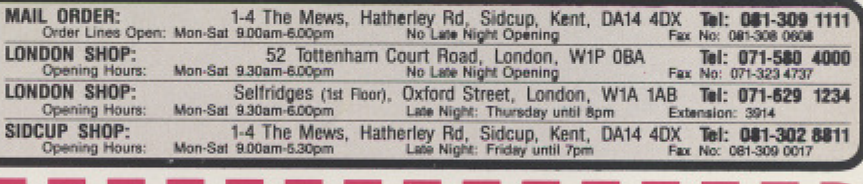
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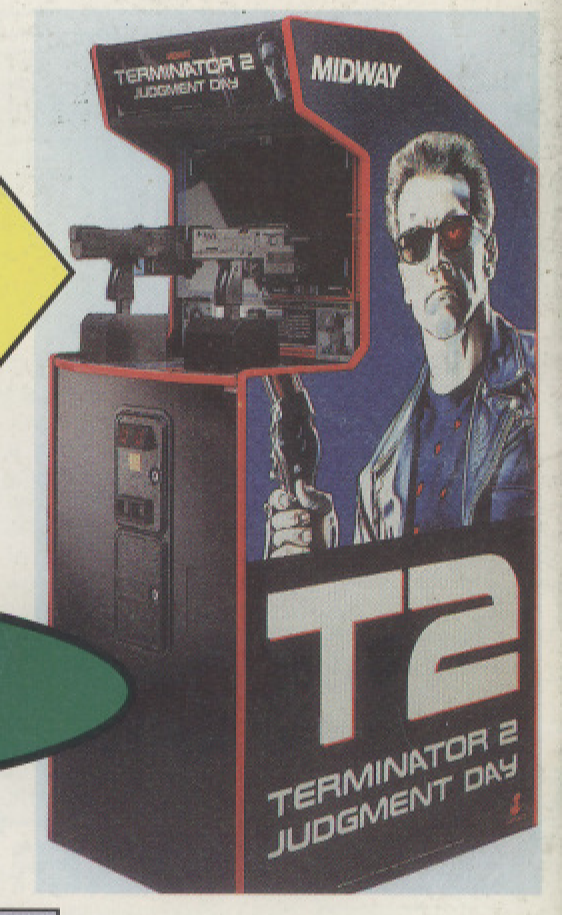
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